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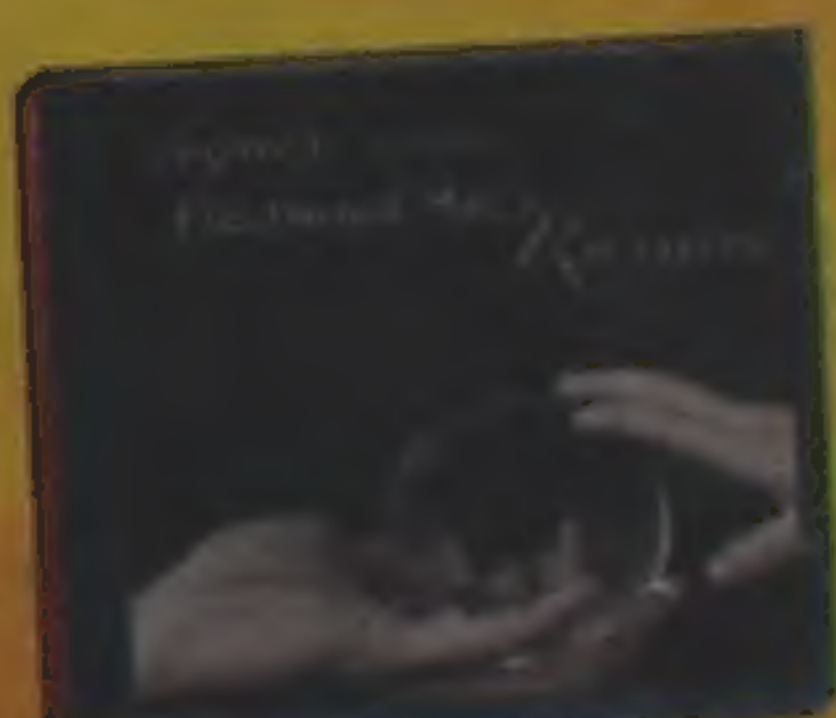
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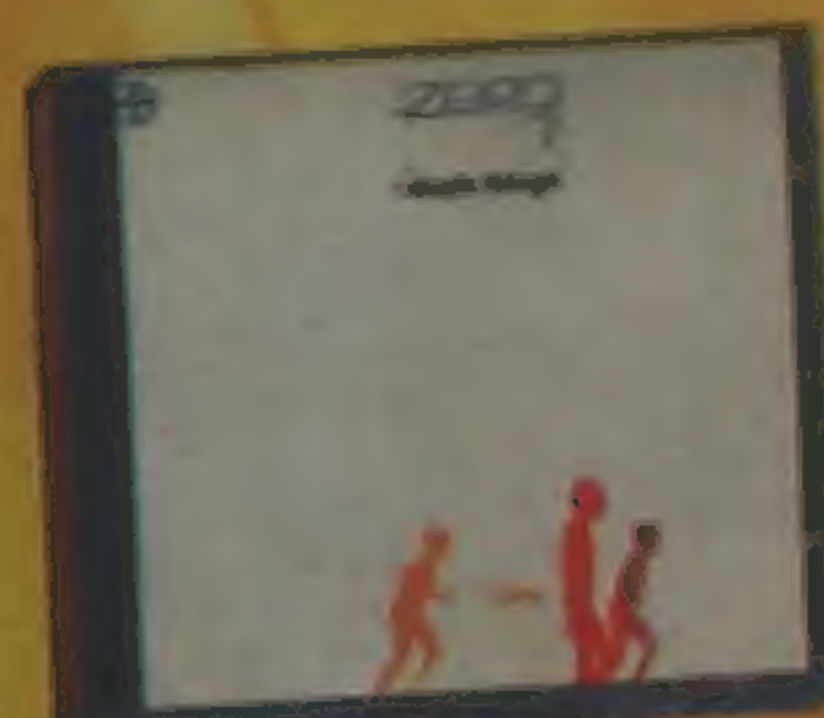
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ON THE COVER:

The modern era of "independent film" pretty much began with John Sayles's 1980 film *Return of the Secaucus 7*. He's still one of the most respected indie filmmakers around, and his new picture, *Sunshine State*, is one of his best • 44

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By MINISTER FAUST

Counterspin city

It's become a cheap and deceptive cliché to say that big corporations influence big media—deceptive because any big media outlet is by its very nature a big corporation. Rather than maintaining its democratic role as a fourth estate comforting the afflicted and afflicting the comfortable, big media is the comfortable estate. It is the affliction. As a result of this widespread dual nature, the

watchdogs have become the running dogs of modern industrial hegemony.

Crusaders like Janine Jackson of New York's Fairness and Accuracy in Reporting (FAIR) and *Counterspin* (which airs on CJSR FM88 Tuesdays at 5:30 p.m.) proclaim that since the fourth estate has sold out the future of democracy in order to purchase futures, the only solution is to investigate the investigators.

But that doesn't mean you should call her or anyone else at FAIR a journalist. Some people at FAIR have a journalism degree or background, but others (including Jackson) don't. She's a media critic, which she sees as having an entirely different function from journalism. She hastens to add there's no shame in being the "j-word," but clarifies that *Counterspin*, of which she is programme director, doesn't primarily look around to see what's happening in the world at large, but rather what's happening in the world "at small"—the world of journalism itself.

"It isn't that we are not factual—of course we are—but journalism really is about simply describing some real event that's gone on in the

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world," she says from the Manhattan headquarters of FAIR.

"Once it gets to the level of analysis," Jackson continues, "and there's interpretation and there are different perspectives and part of what you're doing is talking about the disagreements among those perspectives, then you're doing something different. *Metajournalism*, maybe." But it's not FAIR's job, she says, to investigate every angle of big media's work—not even their ever-rarer decent journalism, but rather to focus on the problem areas: the undercoverage.

Jackson has been doing just that for some time. She came to FAIR in 1992 as an intern. Already possessing a master's degree in sociology from the New School for Social Research, for which she researched corporate behaviour and responsibility, her first task was to investigate big media's coverage of the 1992 presidential primaries. Eventually she was hired as research director for FAIR, where, with her commanding voice and no-nonsense delivery (identical to her in-person speaking voice) she later became a host and producer of *Counterspin*.

Canadian readers might wonder if

there's any connection between FAIR's radio show and the CBC TV show of the same name. Jackson notes disgustedly how often FAIR's *Counterspin* is blamed for the CBC show's inferior content and smug style, explaining that the CBC simply stole the name. Despite FAIR's protests, CBC wouldn't budge, making it clear that the costs of an international copyright infringement case would likely go poorly for the tiny operation huddled in its Manhattan highrise hobbit hole.

"*Counterspin*, like the magazine *Extra*, like the website, everything at FAIR is really a group project," Jackson says. "While we feel very mighty, we are actually quite a small group. We're just six people here and we operate as a collective. So what that means for *Counterspin* is that everyone is constantly consuming media—television, radio, newspapers. We really try to keep on top of what the mainstream press is doing and also what alternative and foreign press is doing, and as much as we can to read critically and widely."

When asked how U.S. press covered

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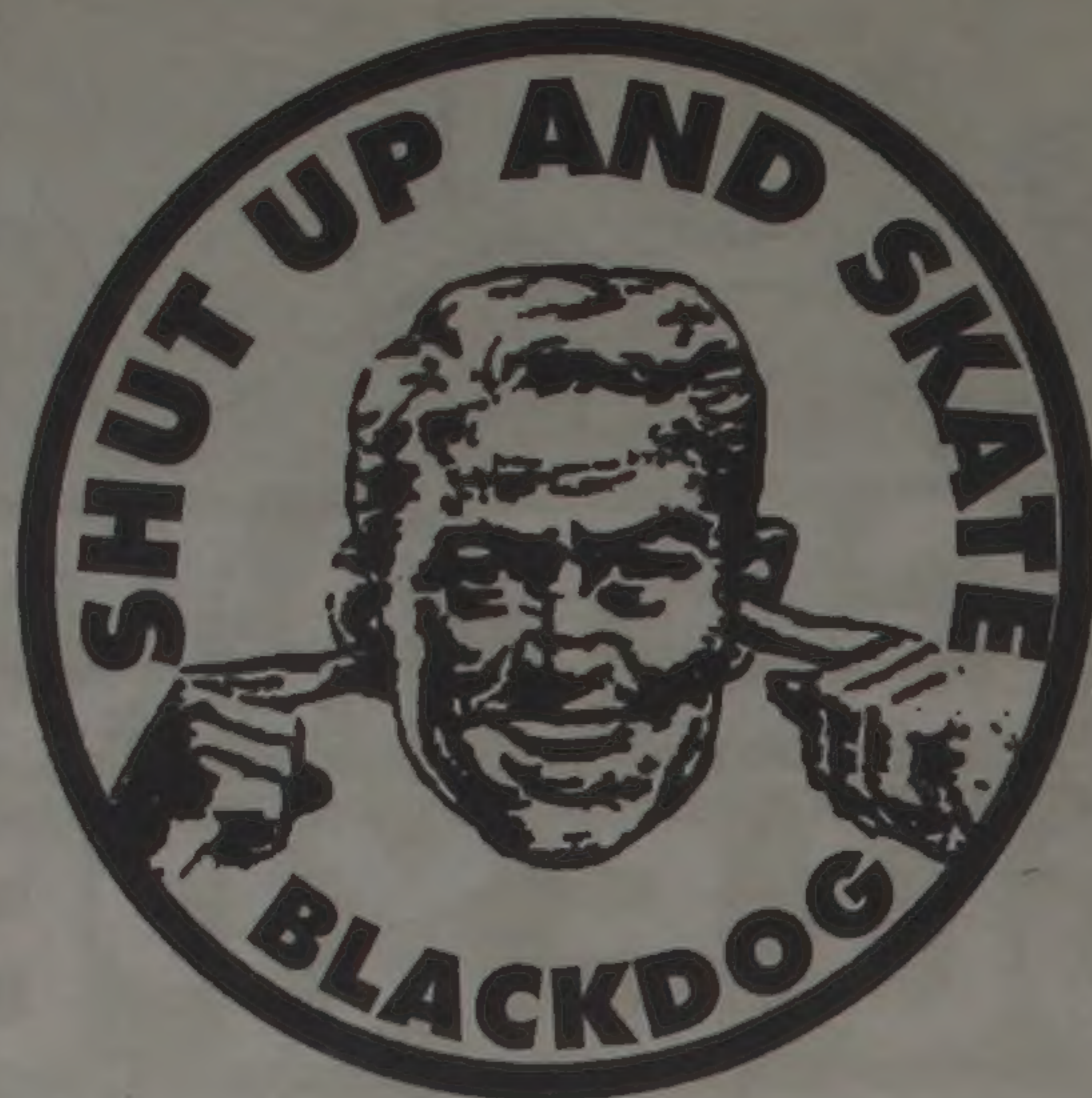
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THREE DOLLAR BILL



truth and
opinion
about
gay life

BY RICHARD BURNETT

Bully pulpit

April 20, 1999. That day, 17-year-old Dylan Klebold and 18-year-old Eric Harris—known as the “Trench Coat Mafia” because they wore black trenchcoats to school—opened fire on their classmates at Columbine High School in Littleton, Colorado.

At 11:30 that morning, the two young men threw pipe bombs outside their school, then entered carrying multiple weapons and began firing at students in the hallways, cafeteria and library. They killed 12 students and a teacher.

“High school is a very sensitive time, a time when your sexuality is coming to the fore, and when you ask students the worst thing that they can be called, right across the board they will say ‘queer’ or ‘faggot,’” says

BARBARA COLOROSO



the bully,
the bullied,
and the bystander

From the author of *When the Boys Were Men* and *When the Girls Were Women*

internationally renowned child expert Barbara Coloroso, author of the just-published book *The Bully, the Bullied and the Bystander* (HarperCollins). “And I say to people, if the majority of your children are heterosexual and they fear those words and are devastated by it, how do you think a gay child feels?”

Coloroso says boys—like Klebold and Harris—who strike back are usually “small boys whose gender orientation is questioned, challenged and attacked.”

So Klebold and Harris struck back. As I have said time and time again, if you harass and push folks far enough, they’ll lash back. Ironically, after decades of gay youth taking it on the chin, it’s taken straight kids dying in the line of fire for parents to finally notice that, hey, maybe we should do something about homophobia. For instance, the only reason 14-year-old bully victim Hamed Nastoh’s March 2000 suicide in

Vancouver made national headlines was because—go figure—the boy was straight.

In other words, to put it bluntly, the chickens have finally come home to roost. But even after the Columbine massacre, some parents and teachers just don’t get it.

Says Colorado-based Coloroso, whose own kids had friends attending Columbine, “When I went to the commem-

oration for those who died at Littleton, Vice-President Gore’s motorcade was coming by and there were these [anti-gay] protesters with signs saying that Eric and Dylan were damned to hell.... A year later, the captain of the [school] football team told a reporter from a major news organization to stop picking on their school and said, ‘If it weren’t for those fags, queers and weirdos....’”

Coloroso says even now attitudes have changed little. “When teachers say to me, ‘Well, that’s just what everybody calls everybody,’ I tell them, ‘Enough already!’ Bystanders are often indifferent. They do not want to raise a fuss or get involved. I also think bullying today is crueler than it was 30 years ago. These kids have contempt for other human beings—they look at them as worthless, inferior and unworthy of their respect.”

In her book, Coloroso details how to stop and prevent bullying and reshape our children into responsible, tolerant and respectful human beings. Equally hard is teaching children to stand by their friends when they are being picked on. Because, after all, they don’t want to be called a faggot too.

As Coloroso points out, “A Holocaust survivor said it best: ‘Pay attention, get involved and never, ever, ever look away.’ If we don’t bring this to the fore, our kids will die. Our kids are dying.”

Essential buttplugs: Check out Coloroso’s website www.kidsareworthit.com. Or check out the NFB’s 27-minute In Other Words video for students in Grades 7 and up. The video—part of the NFB’s Celebrating Diversity: Resources for Responding to Homophobia series—deals with homophobic bullying at school. To order your copy, call 1-800-267-7710.

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VUE NEWS

ENVIRONMENT

Behind the green door?

TORONTO/AMSTERDAM—They say that true social change starts with the consumer. Greenpeace Canada has taken that adage to heart and produced the country's first guide to genetically engineered food. Not to be outdone, their liberal-minded Greenpeace colleagues in the Netherlands have created a guide to environmentally-friendly sex. Change, it seems, may depend on the consumer, but the consumer can't be overlooked, either.

"At long last we have looked into one of humanity's favourite pastimes and uncovered the passion that can make a difference for our environment," says a Greenpeace release out of Amsterdam. "You can be a bomb in bed without nuking the planet."

Among the organization's top 10 tips for going green while getting it on: turn off the lights; support community-based operations in the Amazon by drinking herbal drinks like guarana and caju as aphrodisiacs instead of plundered oysters; make love on your lawn safely after switching to natural fertilizers; shower and soap up together to save water; only use paddles made with sustainably harvested timber—and opt for leather or rubber accessories rather than toys made with PVC.

Greenpeace also advises that if you're going to incorporate fruit into your sex life, make sure it's GE-free. Which brings us back to the food guide. (It's probably more practical, but it sure sounds tame by comparison.) Located online at www.greenpeace.ca/shoppers-guide, the service catalogs 3,000 products found on Canadian supermarket shelves, showing which items contain GE ingredients and suggesting alternatives.

Curious about exactly what's going into your morning cereal? Just follow the links to the breakfast foods list and you'll see that Maple Buckwheat Flakes made by Arrowhead Mills are GE-free and therefore in the green list. Cocoa Puffs and Count Chocula from General Mills, alas, are in the red list—and it's not just their sugar content that's earning them a bad rap.

Along with the guide, which is searchable by product name, manufacturer or GE content, there's also a section asking visitors to contact manufacturers and complain about eating unlabelled GE foods. That's right—unlabelled. Even though an estimated 70 per cent of processed products at the supermarket contain GE elements, Canada hasn't followed the lead of three dozen other nations (including the EU community, Australia and Japan) and called for mandatory labelling. "Most Canadians don't know Decadent Chocolate Chip Cookies and Nestle baby foods contain GE ingredients," says Greenpeace's GE



campaigner, Pat Venditti. "Canadians have a right to know what they're eating." —DAN RUBINSTEIN

SPORTS

Winter Olympics get Berned

VANCOUVER—With one of its rivals set to bail out of the race for the 2010 Winter Olympics, the odds of B.C. landing the games appear to have increased. But the reason why Bern, Switzerland will soon be out of contention points to a different conclusion about Vancouver's prospects.

Bern and Vancouver were shortlisted for the Olympics along with Salzburg, Austria and Pyeongchang, South Korea. In a referendum last week, however, Bern residents voted in an overwhelming three-to-one margin against paying for the bid. (Swiss law stipulates that citizens have the right to vote on public expenditures.) A formal decision to withdraw hasn't been made yet; it's expected any day now. But, as bid director Dres von Weassensluh said to the *Globe and Mail*, "This referendum result has wrecked us. It is so clear that we don't see any possibility of going on."

Although the elimination of a rival bid from the country where the International Olympic Committee is headquartered is, on paper, good for Vancouver, the *Globe* reports that the news has generated a clamour for a similar referendum in B.C., where the bid alone will cost roughly \$34 million. But add in \$620 million to build new facilities, \$1.2 billion to run the games, plus hundreds of millions more for expenditures like revamping the precarious Vancouver-to-Whistler highway, and various levels of government could be looking at a tab as staggering as \$6 billion.

"I don't see us as being ahead or behind now," the president of the Vancouver Bid Corporation, John Furlong, told the *Globe*, "but it's a new race." Furlong will have to do more than run a good race, though—he'll have to run one helluva convincing referendum

campaign if voters are allowed to weigh in on how such a big slice of their tax pie gets spent. —DAN RUBINSTEIN

SCIENCE

Brit stem cell bank a go

ENGLAND—While the rest of the world is still hemming and hawing about the morality of using stem cells for scientific research, the U.K. is merrily steamrolling ahead, announcing that their country's first stem cell bank will be open for business by the end of the year.

The Medical Research Council alerted Reuters last week that the National Institute for Biological Standards and Control (NIBSC) had been appointed to create the U.K. Stem Cell Bank, which will serve as the sole institute responsible for managing and supplying approved stem cell lines for research. The stem cell bank will offer researchers the resources they need without the hassle of seeking out donors. Stem cells held in the depository are still capable of dividing and therefore can survive for a long period of time.

Stem cells have been the subject of fierce debate over the last few years, as their capacity to be cultivated in any of the various cells of the body offers science an incredible opportunity to produce treatments for life-threatening illnesses such as Alzheimer's or Parkinson's without endangering human lives. But, of course, the only way to get stem cells is to create human embryos in a lab, so one could argue that stem cell research does, in fact, harm humans. And therein lies the game.

Britain took the world's scientific community by storm last year when they became the first country to give researchers the green light to harvest human embryos. According to Reuters, one of the conditions for the granting of a research permit to clone embryos was that any cell line generated from the source cell must be deposited back into a stem cell bank—presumably to insure that the human race isn't over-

taken by some superior, Alzheimer's-free band of mutants. —CHRIS BOUTET

FINANCE

Chirac therapy

PARIS—Less than a month ago, French Prime Minister Jacques Chirac warned that the world's markets need to tax currency traders. And if current trends on the foreign currency exchange are any indication, it looks like the markets will be exceptionally volatile for the remainder of 2002, which could wreak havoc on the economies of both Canada and the United States.

With the continuing poor performance of stocks and bonds in the bear market, traders are urging investors to enter the currency exchange game—and that trend has helped the euro gain over 10 points on the American dollar since the beginning of the year. A weaker American dollar on the global market is bad news for Canadian exporters, as the United States is our nation's largest trading partner.

Chirac and Canada's New Democrats are a boosters of the Tobin Tax, a levy of 0.1 per cent on all money-market deals. Chirac wants to see the money raised by the tax go to developing nations; he also thinks the tax would have a calming effect on the up-and-down money markets. As residents of Mexico, Turkey and Argentina would agree, a currency crash on the worldwide markets can lead to high inflation and unemployment on the home front.

Only weeks after Chirac's plea for the Tobin Tax, the head of strategy for the influential Credit Agricole urged clients to pull their money out of the stock market and place it in global currency.

While France will benefit in the short term from a boosted euro, the spiking money market promises to create another Turkey or Argentina soon—and Chirac may be seeing the bigger picture over the well-being of his domestic economy. —STEVEN SANDOR

VUEpoint

By BRIAN GIBSON

The fellowship of the rink

So what if, 30 years ago, on September 28, 1972, Paul Henderson poked the puck under Vladislav Tretiak at 19:26 of the third period in Moscow? Why the romanticized, baby boomer-fuelled memories of the tournament, from week-long retrospectives in the papers to reminiscences on the TV news?

Talking to a friend who stunned me with the revelation that she had never heard of Canada's greatest sporting moment, I began to think about all the hype, marketing and media coverage of a hockey series played before I was born. Why do people still wax nostalgic about a bunch of men playing 480 minutes of hockey in the early '70s? And why should anyone under 30 even take notice?

Because it was the only time we took a prominent role on the world stage. We were a sideshow, maybe, playing out an innocuous version of the Cold War, but for once we weren't eclipsed by the Americans or British. Our "boys" against theirs, playing with about as much viciousness as the "game" allows: Bobby Clarke slashing Valeri Kharlamov's ankle, Boris Mikhailov kicking Gary Bergman with a skate. Political tensions were so high that Canadian players were taunted with jeers of "Communist" after their loss in Vancouver, the last game of the series in Canada. (Tension also surfaced strangely last week when, in the midst of hawking a new DVD retrospective of the series, Henderson and Clarke got embroiled in a round of newspaper name-calling over Clarke's "brutish" slash and Henderson "making a career" out of one goal. Fret not, though—our heroes patched things up.)

More than just a war, however, hockey was also "our game," and until we lost 7-3 in the opener in Montreal, we were arrogant, cocky and brash. After losing three of the first five, our national self-esteem was at an all-time ebb. And I say "our" because that's the most important reason to keep remembering the 1972 series. Because almost all Canadians were watching it at the time: bank tellers' eyes were glued to the screen, schools assembled in front of the TV, the streets were empty and radios were on everywhere. It was our "Kennedy" moment, our 9-28. Never before or since was there such a sense of community in Canada.

It's sort of hokey, but also oddly reassuring, that one of Canada's greatest historical events is nothing but a hockey series—no atomic guilt or war crimes were involved, and little blood was shed. Before the rampant commercialism of sport, when hockey was slapdash and wide-open, when players would take a month off to play for their country, 35 guys provided Canada with its greatest communal myth. ☐

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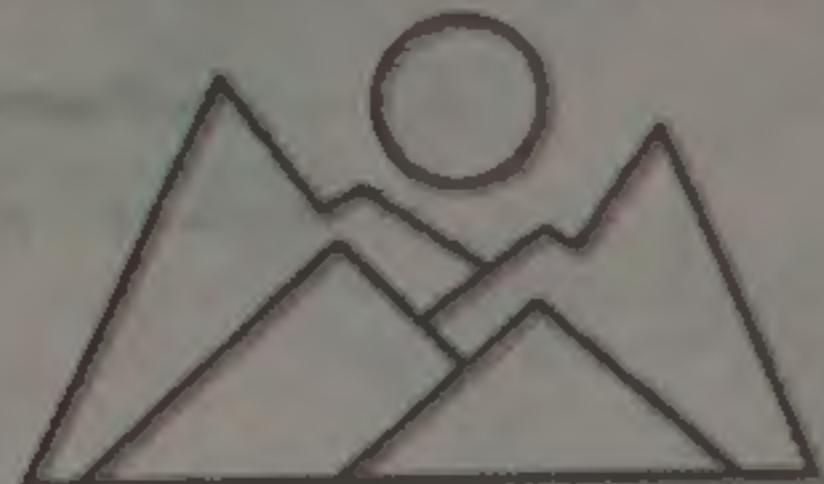
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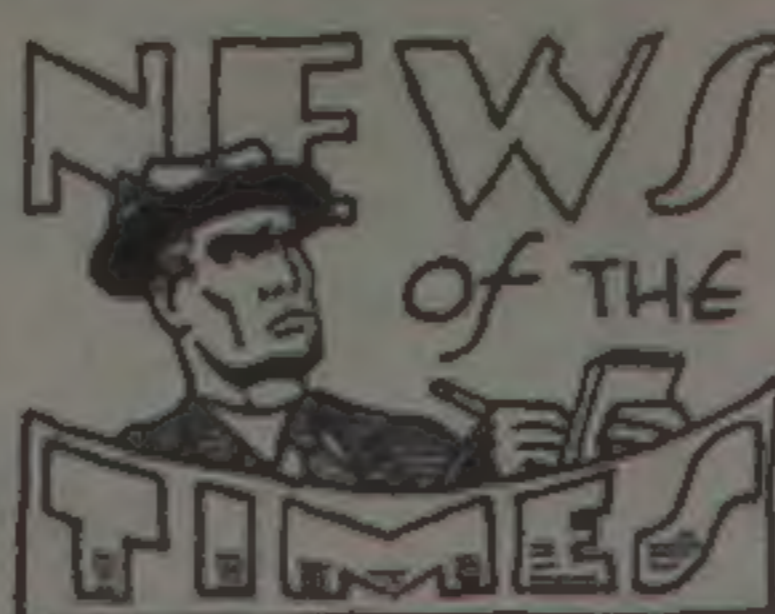
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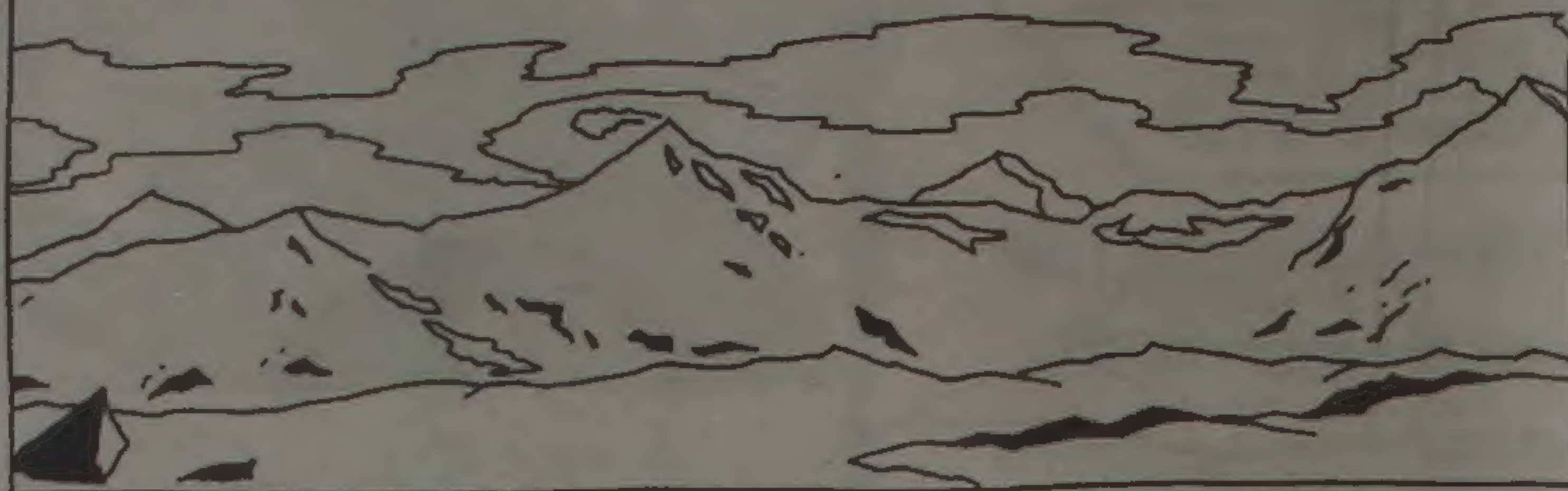
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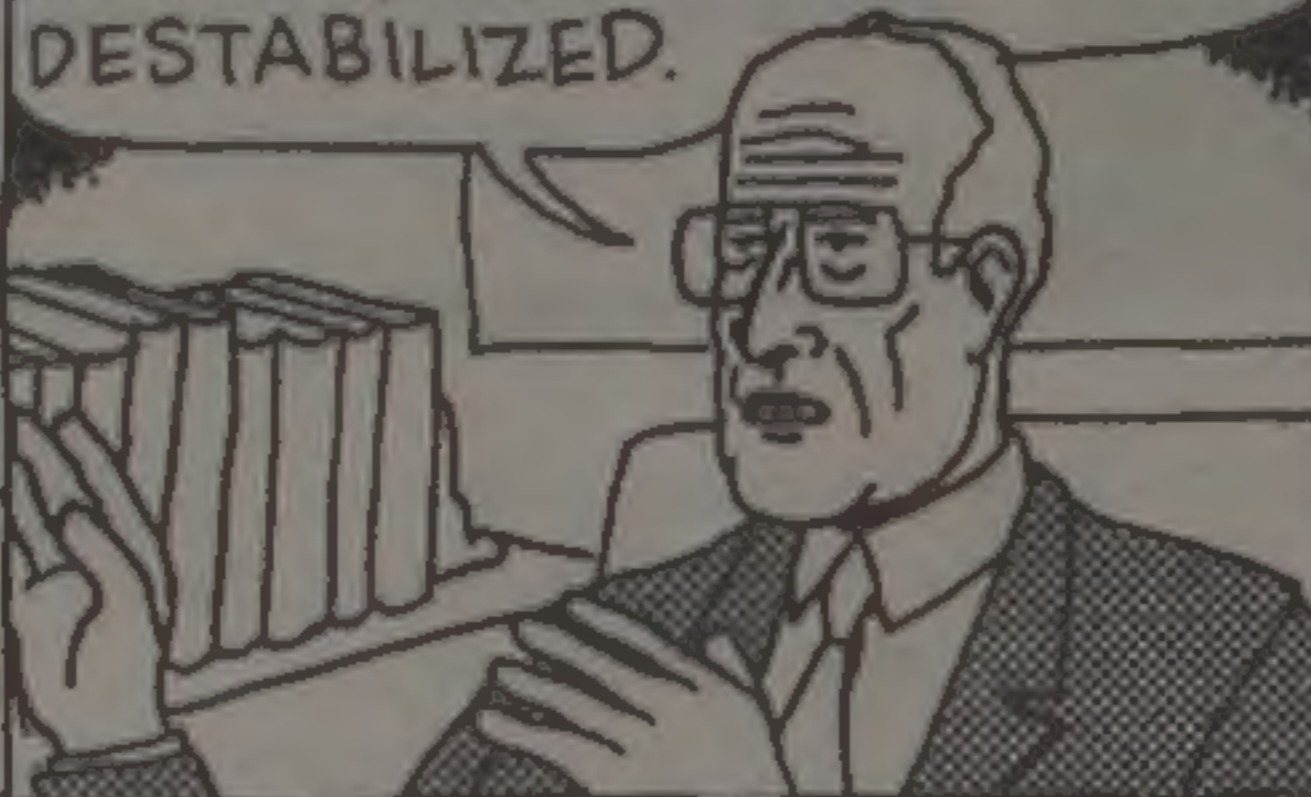
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DICK CHENEY

THE FIERY RHETORIC OF A DUTCH MARINE BIOCHEMIST AT AN ANTARCTIC RESEARCH STATION SEEMED INTENDED TO PROVOKE AMERICA'S IRE.

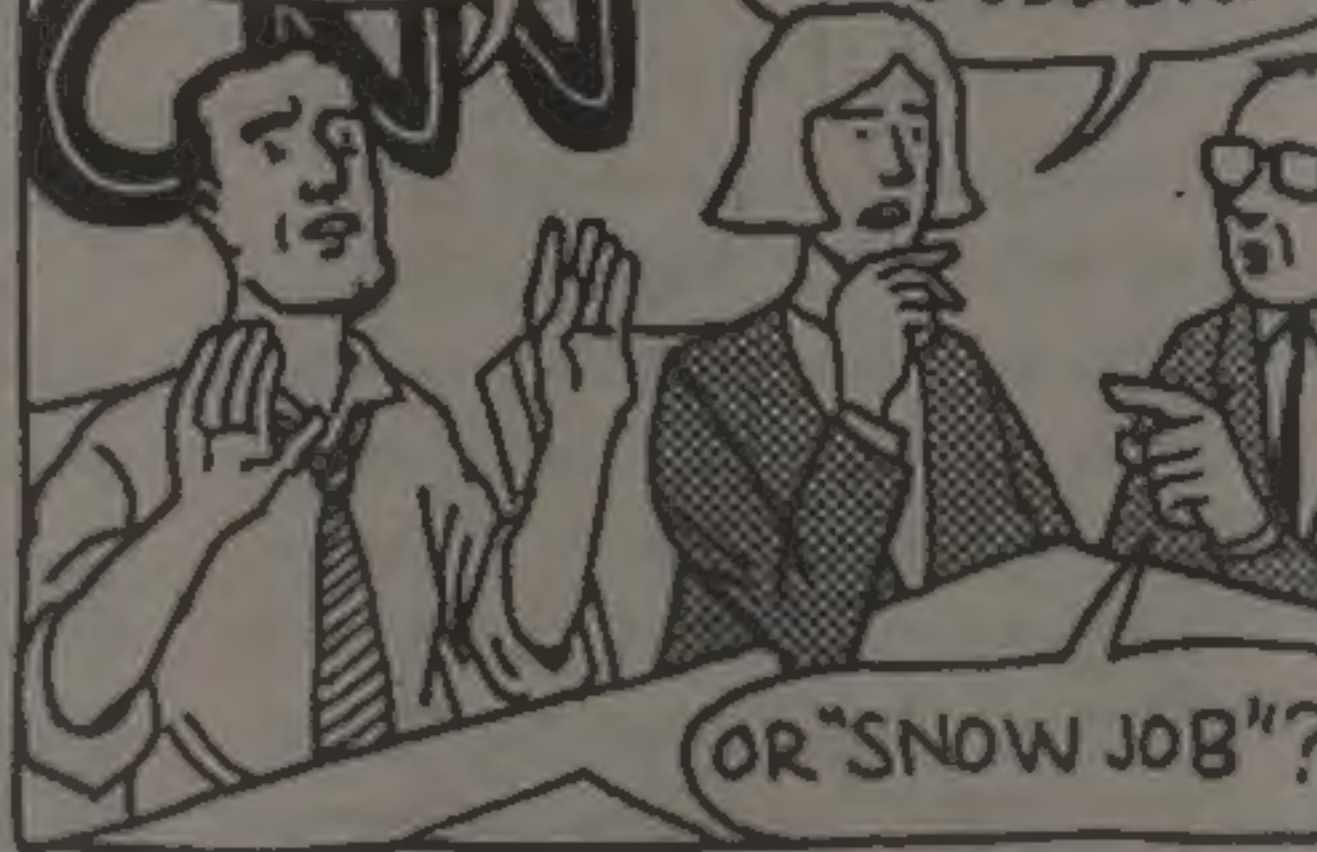
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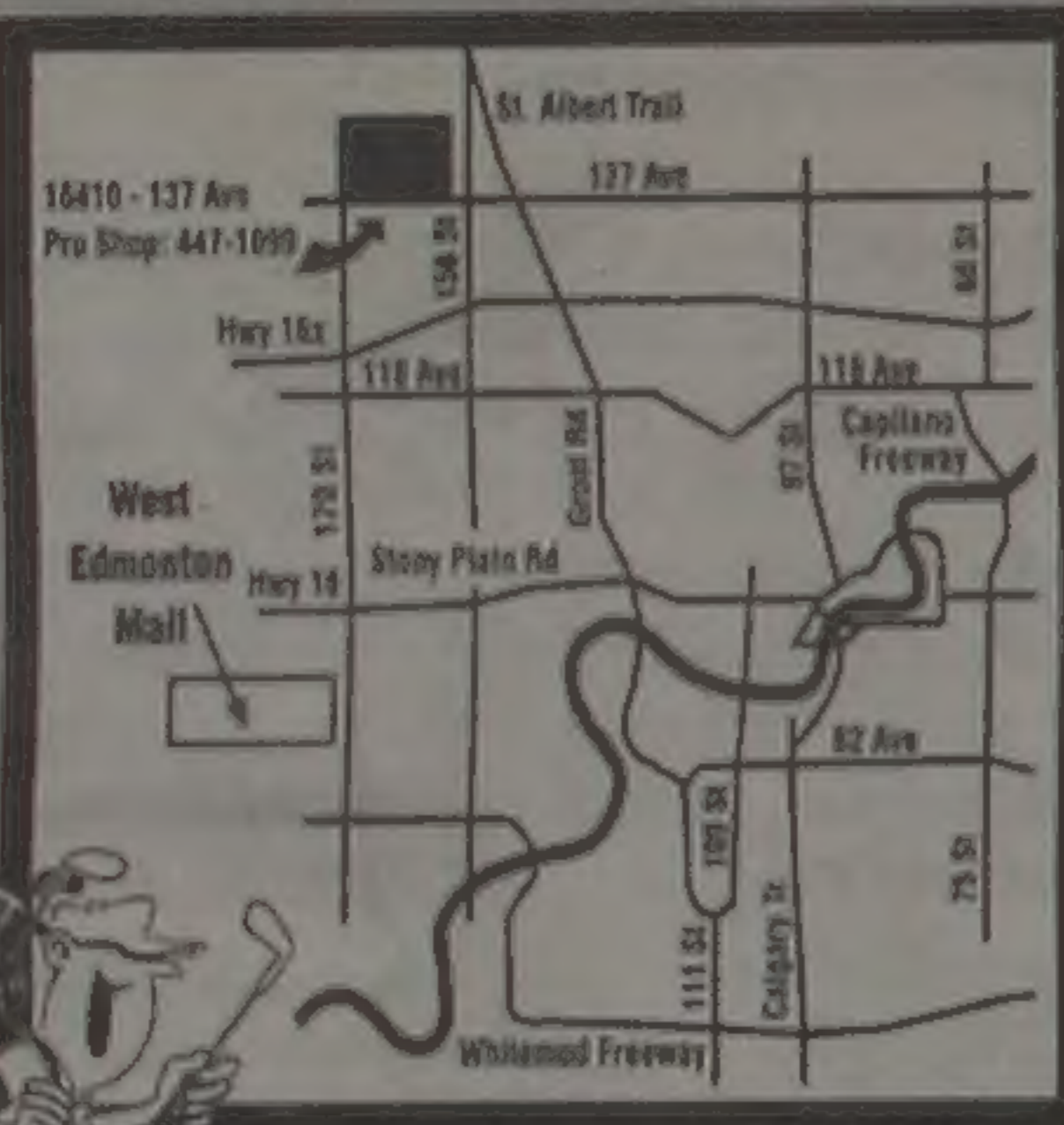
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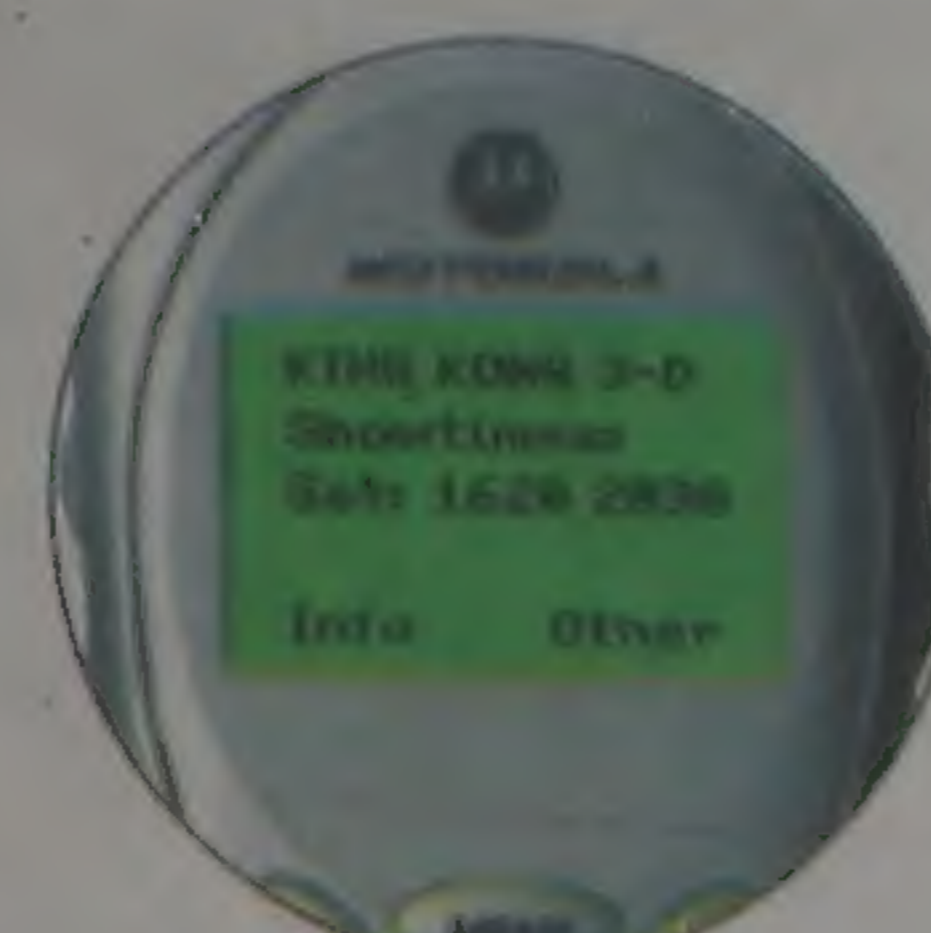
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Media Jungle

Continued from page 4

the Kananaskis G8 summit, Jackson explains that the legions of supercoiled correspondents did very little other than self-reflective coverage about how difficult it was to cover the event, and a few press issues there with the press being kept in Calgary. "To my mind, that was an opening for a further story about constraints on the press and the public, and we saw some of that. But we saw very

little coverage [most of which was] old school... about demonstrators who 'don't really get it,' and how global leaders work together much more smoothly when they are not 'hassled,' she said.

Jackson notes that while some journalists have learned to distinguish between the vast majority of non-violent activists and the small number of window-smashers, they generally provide a "social travelogue motif, where they talk about how the 'natives' are dressed" and how they are factionalized. "It's kind of Mutual of Omaha's *Wild King-*

dom: a reliance on visual, silly imagery of nose rings and hair colour." The aim is to advance the "neoliberal dogma that corporate media are so invested in, to demoralize anyone who would disagree, to say, 'How silly, how stupid, how retrograde and how doomed to failure.' To me," she adds with a cold grin, "it sounds like the sounds people make when they're running scared."

Perhaps that fear explains why the deaths of four Canadian soldiers was "a one-day story, if that, in the U.S."; ditto other stories about friendly fire and mili-

tary accident. Or perhaps it's more—that the corporate press sees itself as part of the effort to rally the troops; especially, Jackson says, in the face of flagging support for the global war that Bush has declared. "It's a scary, scary time. And it's not just what the government is doing, it's what media are doing to themselves. We've seen the government attempting to control the story, to censor information, but even more disheartening is the way mainstream media have taken it upon themselves to censor themselves, to push all

critical dissent to the margins. We're seeing a lot of criticism about Bush's corporate malfeasance, and that's great, but why couldn't we have seen this kind of digging and hard questions and standing up to power when it wasn't cooking the books at Harken Energy, but when it was deciding to drop bombs on Afghanistan?" ①

Minister Faust's interview with Janine Jackson will air Wednesday, October 9 at 6 p.m. on FM88's *The Terrordome*.

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Before splashing on aftershave or daubing your neck with perfume, you have to think carefully about where you're headed for the day. That's because more and more local businesses are going fragrance-free.

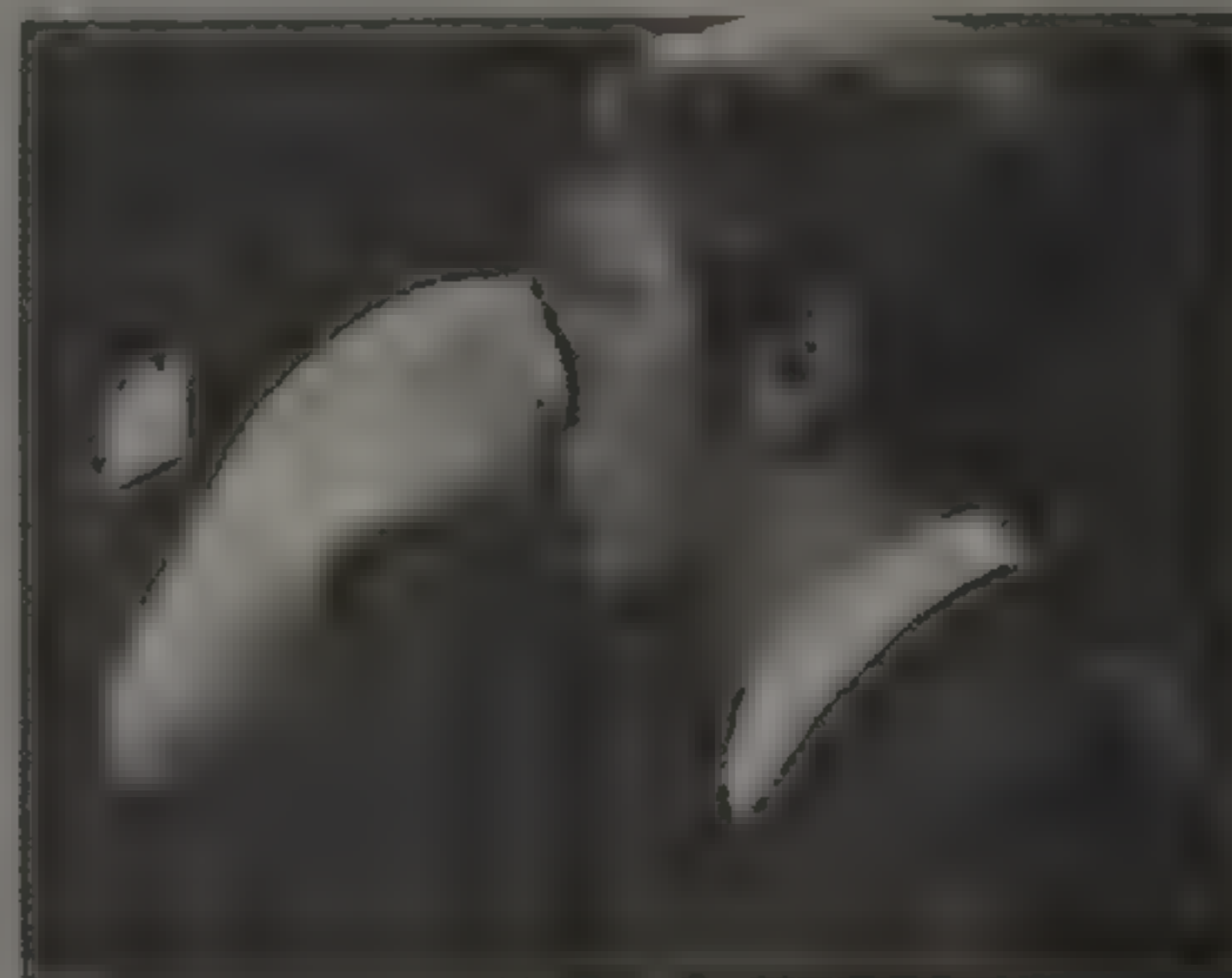
Turns out that most perfumes and scented products on the market contain chemicals that don't agree with everyone's air passages. And some of these lab creations, notably artificial musks, persist in the environment and appear to result in undesirable changes in fish and other aquatic creatures.

Regulating agencies, as usual, feel that in tiny amounts these substances won't hurt us. Meanwhile, one-third of us have allergies and one in 10 has asthma. These numbers are way up from a few decades ago thanks to the deteriorating quality of our air. Individuals with allergies can develop sensitivities (which are different from allergies) to perfumes. Clinicians say their symptoms can range from tearing and sneezing to migraines and life-threatening anaphylaxis.

But are all smells no-nos? Therapeutic-grade organic aromatherapy oils from plants and nothing else tend to cause very few reactions. As for

myself, I've never spent much energy worrying about exuding an exotic odour. If I do desire a fragrance, it's usually to boost my own spirits rather than for its dramatic impact on others, and I use an essential oil diluted in water (a hydrosol) like rose or sandalwood.

Here are some comments from a variety of experts on the subject of scent-sensitivity:



"Our brain developed from our olfactory bulb. We think because we smell. What I know from my practice is that many people who have allergies and sensitivities can handle natural aromatic products that are made for therapeutic purposes. Removing synthetics makes sense, and [in using natural scents] we won't be denying the human body and human spirit the beauty of aroma, which is integral to our being."

—SUZANNE CATTY, AROMATHERAPIST/AUTHOR,
HYDOSOLS: THE NEXT AROMA THERAPY

"A person with sensitivity can be breathing with a mask and will still respond when the fragrance hits specialized nerve endings in the eyes. Our patients uniformly react to the presence of fragrance and other chemical mixtures in the air even when they cannot smell it. Research done in Scandinavia has found that one of the major contributors to poor indoor air is the chemicals that come off people's bodies and clothes. I have some patients who have life-threatening anaphylaxis when exposed to perfume."

—ROY FOX, M.D., DIRECTOR, NOVA SCOTIA ENVIRONMENTAL HEALTH CENTRE

"The Food And Drug Act specifically states that no person shall sell any cosmetic that has in it or on it any substance that may cause injury. Ingredients in perfumes have a history of safe use in Canada. Health Canada recognizes that certain individuals suffer from multiple chemical sensitivity [MCS]. At this point, there is no conclusive medical or scientific evidence to support a link between MCS and environmental exposure to any specific ingredient."

—MARGOT GEDULD, SPOKESPERSON, HEALTH CANADA

"The worst air pollution comes from cars. They cause smog; perfumes don't. But in a small office, what's the irritating factor? You could say perfume. I've had people needing to leave work or getting off a subway car because of perfume. The worst reaction a patient's had was an asthmatic attack that required a visit to the hospital."

—HOWARD LANGER, M.D., ALLERGIST

"We think scent-free businesses are misguided. When we explore work-

SEE PAGE 14

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Mind, Body and Soul

Continued from page 12

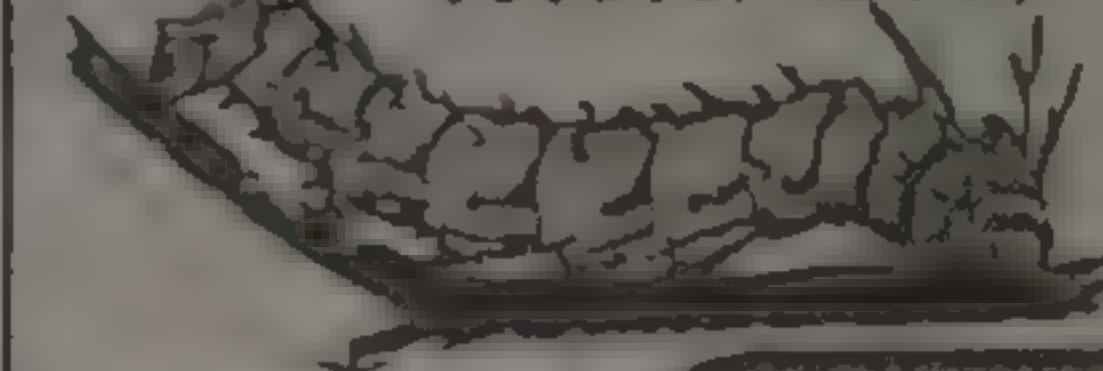
places that are considering scent-free policies, they're usually doing it based on a lack of knowledge of scented products. There's been a lot of misinformation out there. The anaphylaxis is total nonsense. We don't know of a single scientifically documented case in the world of anaphylaxis due to scented products. Environmental illness and chemical sensitivity are not accepted

by the mainstream medical community as organic diseases." —CARL CARTER, CANADIAN COSMETIC, TOILETRY AND FRAGRANCE ASSOCIATION.

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BY DENNIS LOY JOHNSON

J-Franz opens mouth,
inserts foot, sells books

Who says he's stupid on purpose, just to sell books? No, no, no, his supporters insist—Jonathan Franzen's propensity to do really stupid things whenever he's got a new book out is just an amazing coincidence.

Whatever. Last month, while most of the book industry was enjoying the annual book industry holiday known as August, Franzen (a) released the paperback version of his novel *The Corrections* and (b) stuffed his famous foot down his gullet once again. Then, in the manner of a gin-mill intellectual who insists he's sober by smashing a beer can into his forehead, Franzen followed up with another foot-chewing session.

This time, it was all prompted not by the sexism and potential racism that led him to renege on having been chosen by Oprah Winfrey for her book club—remember? When he said he was made uncomfortable by her

"coffee klatch" and by book clubs in general?—but by the chance to, er, choose a book himself for another, er, morning talk show book club.

Yes, in late July Franzen actually participated in NBC's *Today* show book club, wherein some generic establishment author is asked to select a book by a newcomer. Sounds great, doesn't it?

Of course, the word "newcomer" here is a euphemism for an author that some huge publisher (and, in a way, huge booksellers too) has put a fortune into. Thus, the *Today* show's first choice was the god-awful mystery *The Emperor of Ocean Park* by Stephen L. Carter, chosen by that noted arbiter of literary taste, John Grisham. The book was already on the bestseller list when Grisham chose it, despite the fact that not only had critics across the country panned it, but many had also what could be more accurately be described as savaged it, deploring the fact that it was even published. (David Gates, for example, said in *Newsweek* that the only real mystery concerning the book was "Why would a publisher pay \$4.2 million to a first novelist manifestly without skills and apparently without gifts?")

So anyway, Franzen follows suit a month later by going on the program himself to shill for his selection, Adam Haslett's *You Are Not a Stranger Here*. What's more, Mr. Quality Control admits Haslett is a former student of his. Oy.

But Franzen wasn't done yet. Barely two weeks later, the Underground Literary Alliance—the renegade group dedicated to exposing New York's literary elite—uncovered that multi-millionaire author Franzen had won a

National Endowment for the Arts grant of \$20,000. The timeline showed that Franzen had applied for the award, supposedly intended to help struggling writers, after signing his million-dollar contract for *The Corrections*. What's more, his good friend Rick Moody was one of the judges.

Franzen explained to the *ULA*, "I used all of it to buy work from a couple of underappreciated visual artists I know, since visual artists can't get NEAs anymore."

But of course, two paintings for \$20,000 doesn't sound like the price tag for work by artists who are exactly struggling, and so the heat was on. The *New York Post*'s Page Six column immediately ridiculed Franzen, while the respected trade newsletter *PW Daily* used the occasion to remind booksellers of Franzen's embarrassing, disparaging comment about independent bookstores. (He'd said he was happy to see them disappearing, calling them "badly stocked, weirdly opinionated, ickily self-congratulatory.")

Franzen, as is his wont, immediately went into spin control for himself, which is to say he called Page Six reporter Ian Spiegelman and dug the hole deeper by changing his story—he hadn't bought two expensive paintings, he said. He'd meant to say he bought "17 sculptures" by a struggling artist who was, no kid-

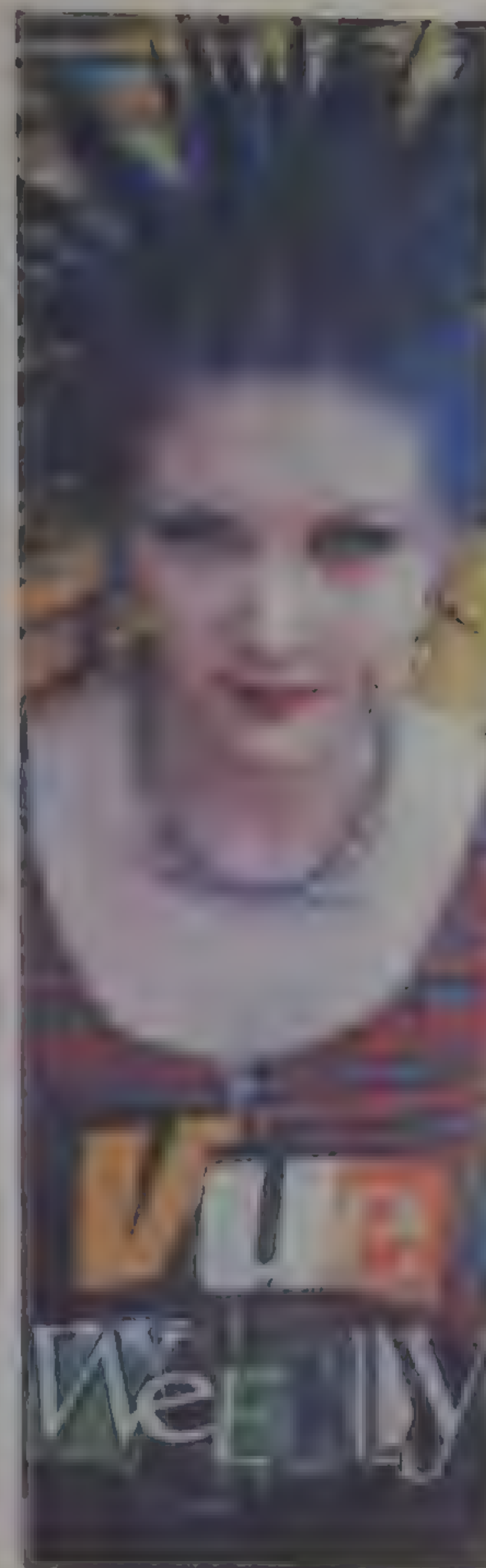


ding, really struggling. Silly as that explanation was, that wasn't the end of it. Two days later, Franzen called Spiegelman back with another rewrite. He'd discovered that you're not supposed to spend NEA money on anything other than expenses related to your writing. Oops. Shell games with the taxpayer's dough were apparently verboten.

So, Franzen said he'd use the money for, er, "research" on his next novel.

Meanwhile, how's that new release of *The Corrections* doing? It's number 10 on the *New York Times* bestseller list. And a new collection of Franzen's essays, *How to Be Alone*, is getting rave previews.

Clearly, sometimes it pays to be stupid. ☹



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Insane in the membrane

Augusten Burroughs's incredibly crazy childhood is surprisingly easy to relate to

By PAUL MATWYCHUK

Most of the advance blurbs for Augusten Burroughs's remarkable memoir *Running With Scissors* adopt a tone of goggle-eyed amazement at Burroughs's hilarious descriptions of his very crazy childhood. Tom Perrotta's response is typical: "You think your childhood was weird?" he asks. "Well, maybe it was, but it wasn't half as weird as Augusten Burroughs's." (Here's Burroughs's bio in a nutshell: the author was the son of a psoriatic, emotionally distant mathematics professor father and a schizophreic, toothpaste-sandwich-eating mother, neither of whom could stand the sight of the other. After his parents divorced and his mother was sent away for an extended stay at a mental institution, Burroughs was sent to live with his mother's psychiatrist, only to find that his new household was even wilder and more chaotic than his old one. At least at his old house there

wasn't a pedophile living in a shack in the backyard, nor an old electroshock therapy machine in the basement for the kids to play with.)

And yet it's so-called "crazy" childhoods like Burroughs's (as well as those described in other popular memoirs like Mary Karr's *The Liar's Club* or David Sedaris's *Naked*) that readers seem most able to identify with. For instance, Burroughs eventually moved from Massachusetts, where he grew up, to San Francisco and became a successful advertising copywriter, and even though my family was pretty stable and well-

[review] books

adjusted, I think if Burroughs wrote about the ad-agency period of his life, I'd still find my life had more in common with the years he spent living with Dr. Finch, who (when he wasn't spending time in a private room he referred to as the "Masturbatorium") would force his children to tie balloons to their clothes and march down the street with him in support of "World Fathers' Day," a holiday of his own invention that he apparently hoped his grassroots campaign would help catch on internationally.

Ceiling whacks

I think that's because children's pri-

vate lives are almost inherently surreal—for instance, I can remember one afternoon that my younger sister and I spent in the basement of our house stretching gigantic wads of bubble gum from wall to wall until the room looked like it had been taken over by a pink spiderweb. And then, half an hour later, we started hitting each other with pool cues. I thought about that afternoon when I got to the passage in *Running With Scissors* where Burroughs describes the evening he and his new "sister" Natalie found themselves sitting at the kitchen table complaining about how the ceiling was so low and depressing, and decided to get rid of it. That night. By throwing rocks and skillets at it until the plaster crumbled and fell onto the floor. It's the kind of crazy, destructive idea that pops into the head of practically every kid on the planet at one time or another, but one which most kids are smart (or socialized) enough not to act upon. Burroughs and Natalie, on the other hand, lived in a house where the guy in charge, upon seeing their handiwork for the first time, walks calmly through the rubble and observes, "I think it's a spectacular mess," and hands them \$200 with which to install a cathedral ceiling. (Whereupon Burroughs and Natalie immediately begin figuring out a

way to do the job for \$100 and spend the remaining cash on beer.)

Burroughs tells his story with a minimum of stylistic interference, which is the perfect way to do it. You never get the sense that he's

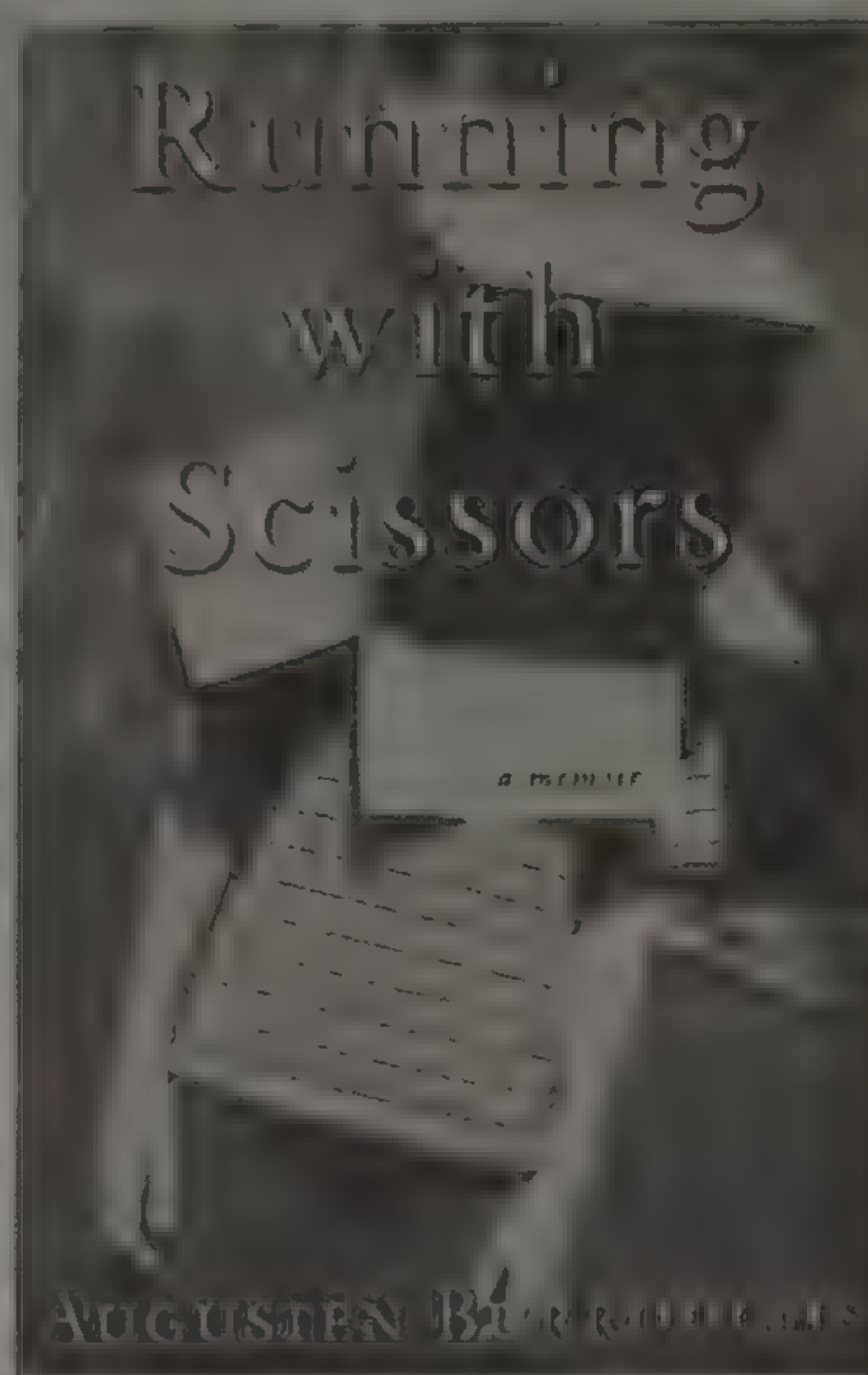
tions that characterize every day of a teenager's life. Burroughs isn't writing *The Wonder Years* here, after all—when Fred Savage said he didn't want to go to school anymore, his father never encouraged him to try attempting suicide so that he could legally remove him from class and commit him to a psychiatric hospital.

Fecal attraction

But Burroughs doesn't try to make his life sound like a triumph of the human spirit over adversity, either. On the contrary, despite all the pain his mother's mental condition caused him and all the adolescent angst that came with growing up gay, poor and, worst of all, unpopular, Burroughs seems to have had a blast writing about it. He's described the experience of writing *Running With Scissors* as "a profound enema"—a phrase that recalls the passage in the book where he describes Dr. Finch's attempts to divine his future by saving his bowel movements and examining them after they've dried. They're not related by blood, but Burroughs may be closer to being Finch's son than he realizes. ☺

Running With Scissors

By Augusten Burroughs • St. Martin's Press • 304 pp. • \$34.95



"punching up" his life story with a lot of funny, ironic asides from his grown-up perspective—instead, by staying immersed in his childhood point of view, he vividly conveys the jumble of experiences and emo-



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Friday, October 4, 2002

7:30 pm to 9:00 pm
(Rehearsal Hall - Winspear Centre)
Edmonton's Governor General's Medalist and Nominees,
City of Edmonton Book Prize Winners,
Alberta Book Award Winners
and many others!!
• Rudy Wiebe
• Ted Blodgett
• Thomas Wharton
• Alla Tumanov
• Many others!!

Saturday, October 5, 2002

9:00 am to 5:00 pm - Winspear Centre
Concurrent sessions showcasing
YOUR favourite authors featuring
YOUR favourite topics!!

First Novels

9 am to 10:30 am - Second Level Lobby
• Todd Babluk
• Wendy McGrath
• Richard Sherbaniuk
• Wayne Arthurson
• Thomas Trofimuk

Play Writing

9 am to 10:30 pm - Third Level Lobby
To be confirmed

Lit Crit Session

9 am to 10:30 am - Founders Room
• Douglas Barbour
And others!!

Local History

11:00 am to 12:30 pm - Second Level Lobby
• Tony Cashman
• Linda Goyette

Song Writing

11:00 am to 12:30 pm - Founders Room
To be confirmed

Film and Screen Writing

11:00 am to 12:30 pm - Third Level Lobby
• David Cherios - FAVA

Poet Thugs from the Stroll of Poets Society

1:00 pm to 2:30 pm - Founders Room

Poetry

1:00 pm to 2:30 pm - Second Level Lobby
• Douglas Barbour
• Shani Mootoo

Tales of Local History

1:00 pm to 2:30 pm - Third Level Lobby
T.A.L.E.S. Society featuring four local
Edmonton authors!!

Science Fiction

3:00 pm to 4:30 pm - Founders Room
• Charles de Lindt
• Candance Jane Dorsey

Publishing your writing

3:00 pm to 4:30 pm - Third Level Lobby
• John McLay, Cobblestone Publishing

History of CKUA

3:00 pm to 4:30 pm - Second Level Lobby
• Marilou Walters

Canada in the new Millennium

7:30 pm to 9:30 pm - Rehearsal Hall
• Mel Hurtig,
• Award-winning journalist Satya Das
• George Melnyk

Raving Poets Band

9:00 pm - FOUR ROOMS Restaurant
(Edmonton City Centre Mall)

Sunday, October 6, 2002

Noon to 4 pm - Winspear Centre
KIDS' DAY
A day of fun for kids of ALL ages!!

Storytelling

Second Level Lobby
12 noon to 12:30 pm Merle Harris
1:00 pm to 1:30 pm Tolo Molle
1:30 pm to 2:00 pm Don Trembath
2:00 pm to 3:00 pm Ronald McDonald
READING IS FUN
3:15 pm to 3:45 pm Katherine
Holubitsky

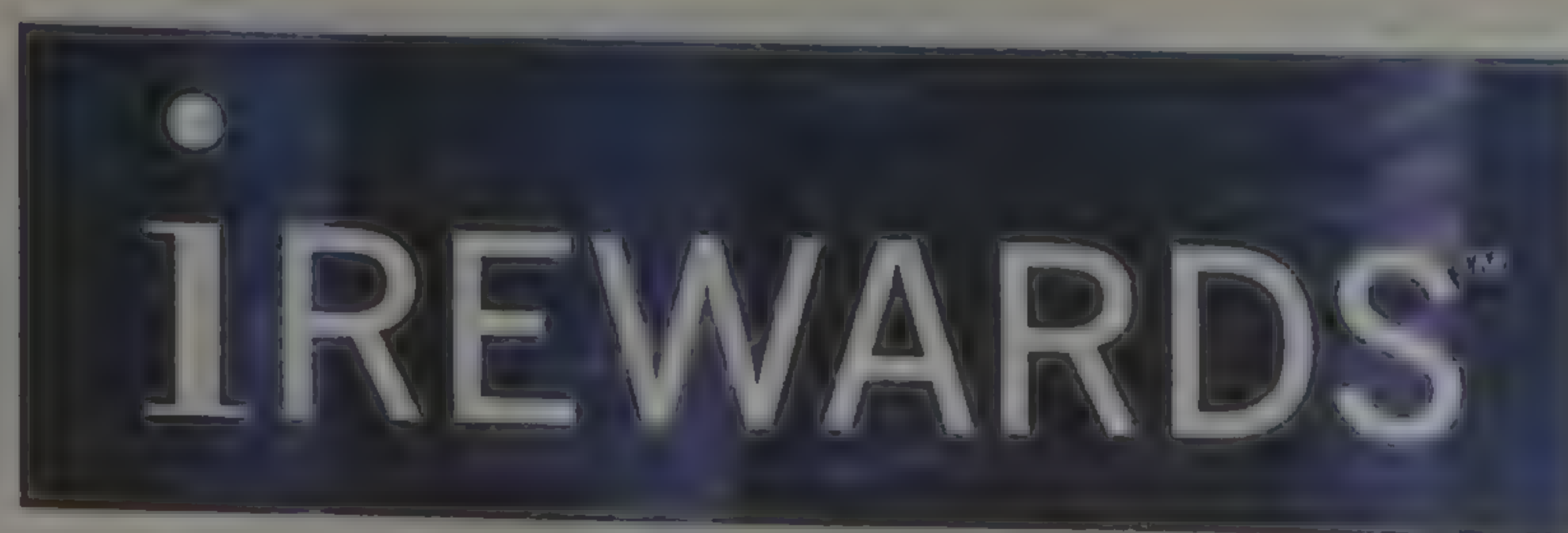
Other activities

• Face painting
• Cookie decorating
• Balloon artists
• Puppet show
And much more!!!

For further information:

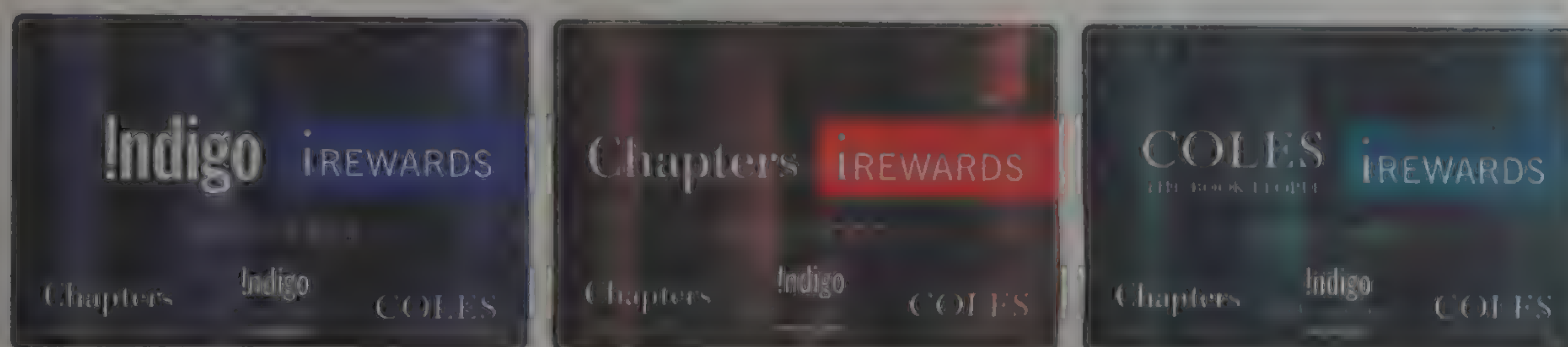
Tamara C. Johnson
Phone (780) 422-8216
Fax (780) 422-2663
Festival Co-ordinator
Email litfest@writersguild.ab.ca

* All events @ The Winspear Centre



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Center for Arts and Technology

"In every class I see humour, friendship and determination. I teach my students that they can't rely on technology alone. They have to have passion and creativity."

—Valerie R., Life Drawing & Foundation Art & Design Instructor



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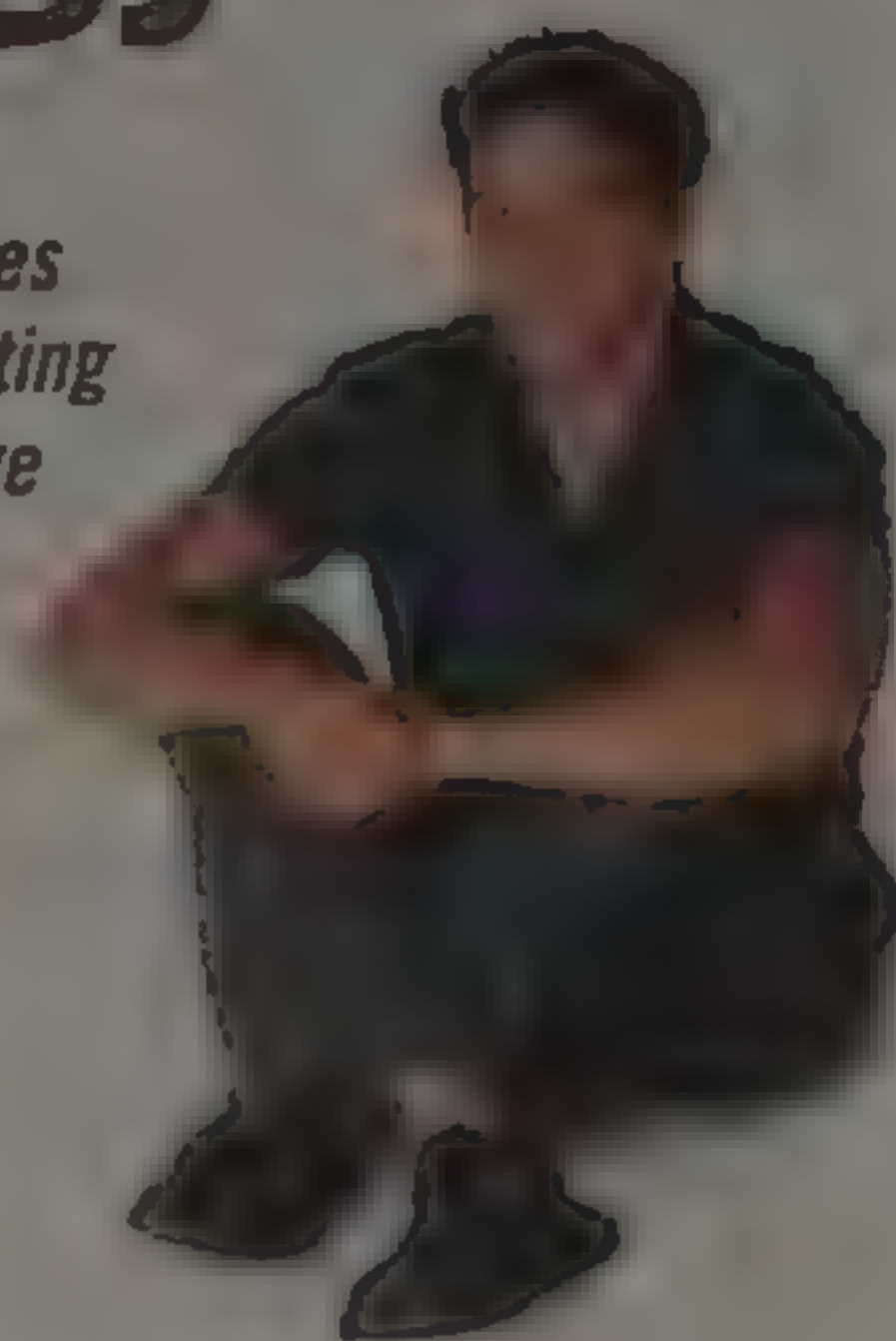
animation

If you can imagine it, you can bring it to life. Working with professional industry tools like SoftImage XSI, you'll explore the techniques and skills fundamental to professional animation production. Gain hands-on experience and prepare for various careers in 2D and 3D animation in areas such as film, TV, video, games, web, architecture, medical imaging and other industries that utilize visualization.

Components Covered: SoftImage XSI, PhotoShop, Classical Animation, Drawing for Animation, Life Drawing, Character Design and Storyboarding, Art History and Design, Digital Video Production, Digital Video Editing and Effects.
Duration: 34 weeks.
Prerequisites: Basic Computer Skills

"Everything I've learned applies in the real world. I'm graduating this summer and already have three solid job opportunities waiting for me."

—Juan Carlos Guerrero,
Recording Arts Student



digital media and web

Move past the static 2D world. Our digital media and web programs provide both the technical skills and the design fundamentals needed to create multimedia content that is accessible to the widest possible audience. Students combine their knowledge and training in any number of career paths - entrepreneur, web designer, wireless application designer, CD/DVD ROM designer or streaming media administrator

Components Covered: PhotoShop, Flash, Commercial Art, Graphics Tools for Interactivity, Authoring for Interactivity, Audio for Multimedia, Internet and Game, Digital Video Production, Digital Video Editing and Effects, Streaming Media, Media, Communications and Marketing
Duration: 34 weeks.
Prerequisites: Basic Computer Skills

digital film

Digital film is the independent filmmaker's most powerful tool for translating their artistic vision to the big screen. As a student in our Digital Film Foundation Program (DFP-F), you'll immerse yourself in the filmmaking process and gain a foundation in the film production techniques, theory, equipment, positions and protocols necessary to work as an entry-level crew member on film, video or TV location shoots. Work on a film set, be an independent filmmaker, produce netcast shows... your career begins here.

Components Covered: Final Cut Pro Editing and Effects, PhotoShop, Pro Tools Post-Production Audio, Film and Video Production Techniques, Netcast Production, Location Sound, Film History and Aesthetics, Production Design, Visual Communications, Visual Storytelling, Web Publishing and Graphics.
Duration: 34 weeks.
Prerequisites: Basic Computer Skills.

"I am not just learning about computers and art. I'm learning about Canadian culture. The school provides a very comfortable and supportive environment. I love it!"

—Mayu,
International Student, Japan



game development

Quick thumbs and a keen eye may make a great player, but if you want a career as a game programmer or designer, you need professional training. Whether you are interested in game art, animation, design or programming, the Center for Arts and Technology can put you on the path to realizing your dream of combining your play with your work. Students receive instruction from professionals working at the world's top gaming companies in an environment that imitates actual game production conditions. Instruction blends creativity with training in high-end 3D animation tools and project management.

Components Covered: 3D Animation and Modelling, Advanced Lighting and Texturing, Classical Animation, Life Drawing and Art History, Interactive Asset Creation Tools, Character Design and Storyboarding, Digital Video Production, Audio for Games, Game Design, Interface Design, Direct 3D, Algorithms and Data Patterns, 3D Math and Advanced Game Math.
Duration: 34 weeks.
Prerequisites: Varies depending on program choice.

information technology

Skilled IT professionals are in demand and graduates from the Database Network Programming program enter a number of industry niches as junior programmers and possess the ability to graft new learning onto their existing platform of knowledge. The Application Programming for the Web program covers every language and tool essential to the business of code development for the web. Finally, students in the System Administrator program engage in intensive studies in preparation for almost every certification sought by local industry.

Components Covered: Hardware and Network Fundamentals, HTML, XML, JavaScript, DHTML, Flash and Dreamweaver, PhotoShop and Web Graphics, WAP, Network IIS/Apache Basics, Cold Fusion/Access, Perl/CGI/PHP, ASP/Net/SQL Server, MCSE.NET, Novell, Linux, Cisco (Level 1), Exchange 2000, Advanced Network and Wireless Security
Duration: 51 weeks.
Prerequisites: Varies depending on program choice.

recording arts

Study in world-class studios under top industry pros and launch your career as an audio and music professional. Whether you want to pursue a career in recording arts with a music production focus, audio post-production for film and TV, or become an electronic musician or independent entertainment artist/producer, the Center for Arts and Technology can take you where you want to go.

Components Covered: Recording Studio Techniques, Pro Tools Editing and Production, Music Theory, Audio Theory, Music Business, MIDI Synthesis and Sequencing, Sound Reinforcement.
Duration: 34 weeks.
Prerequisites: Varies depending on program choice.

marketing & communication

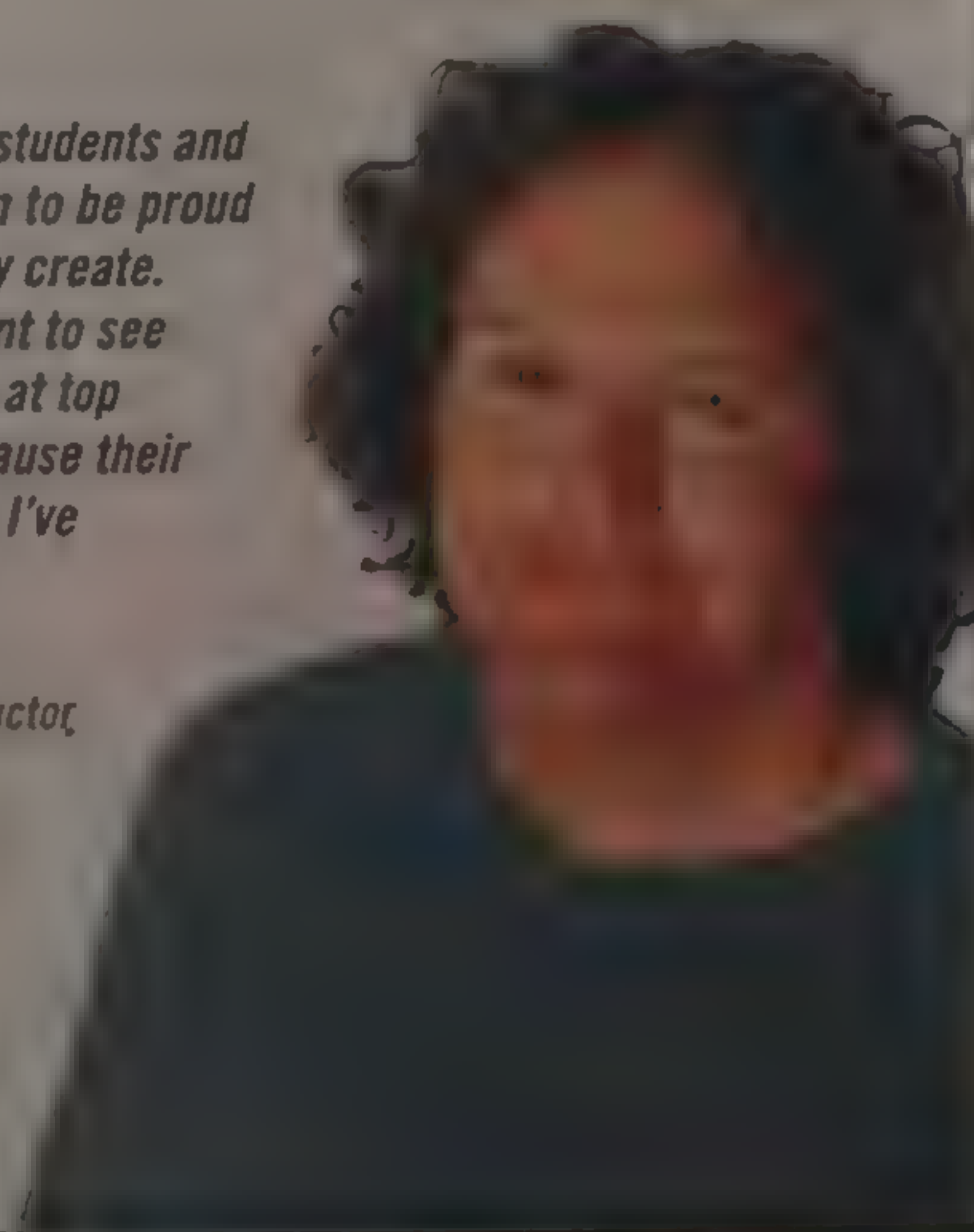
Put the punch in your marketing and communication plans and position yourself ahead of the competition. Whether managing your own business or working for a team within a larger organization, training in marketing issues and practices, media production and management, event production and promotion will help you develop and deliver solutions that sell.

Curriculum covers the theories and techniques of new media production such as art and design theory, commercial art and pre-press, graphics creation and manipulation, HTML and video production. At the same time, you will develop marketing expertise, foundation production skills, and writing skills as they relate to business and marketing applications.

Components Covered: Broadcast Journalism, Business Writing, Graphics and Multimedia, Digital Video Production, Web Publishing, Instructional Development, Business Presentations, Production Management, Intellectual Property and Contracts, Event Management, Talent Management, Film/ Game/Sports/Music Industries.
Duration: 34 to 51 weeks
Prerequisites: Varies depending on program choice.

"I challenge my students and encourage them to be proud of the work they create. Ultimately, I want to see them employed at top companies because their success means I've done my job."

—Bob McAfee,
Animation Instructor



The Power to Create.

3D visual effects

Visual effects artists create impossible environments and simulate the real world. They blow things up without the smoke and ash, then rebuild them without the nuts and bolts. Master the technical skills used to composite live action footage with visual effects and 3D animation. A number of industries currently use this technology as part of presentations simulations, entertainment and promotions, including film, video, TV, 3D animation, government, military, medical, architecture, education, merchandising, marketing and financial markets. Under the guidance of instructors, visual effects students obtain skills in the tools, concepts and techniques of visual effects and animation production, using professional industry tools and software

Components Covered: Maya, Combustion, PhotoShop, Advanced Lighting and Texturing, Compositing & Editing, Digital Video Production, Digital Colour Theory, Art History and Design, Drawing for Animation, Character Design and Storyboard, Production Techniques, Project Management, Portfolio Development
Duration: 34 weeks
Prerequisites: Basic computer skills. Art training recommended.

DISH WEEKLY

LEGEND

\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com)

Booster Juice (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Oriental Veggie House (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$

Polo's Café (9405-112 St., 432-1371) Eclectic & sophisticated. We invite you to experience our cuisine. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$

Turkish Donair and Kebab (10332 Whyte Ave., 434-6597) \$

BAKERIES

Bagel Bin Bakery & Bistro (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, coffee latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

Bagelatté (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Coffee latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

Bee Bell Bakery (10416-80 Ave., 439-3247) Baking over 400 fresh items daily. From bread, bagel and buns to cakes, pastries and pies. In old Strathcona for 46 years! Cash and cheques only. \$

Buns and Roses Organic Wholegrain Bakery (6519-111 St., 438-0098) Allergy-free baking.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$-\$-\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$

Dante's Bistro (17328 Stony Plain Rd., 486-4448) Enjoy our diverse menu in our bistro or on our rooftop patio. \$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagast on tap. Only smoking. \$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$

Riverside Bistro (Thomson Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$-\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chat latte or a bowl of Mexican tortilla soup. \$

Café Amandine (8711 Whyte Ave., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. Lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Click Here Café (10805-105 Ave., 423-4002) Open 10 a.m. till 3 a.m.. The place that no one knows

about, but everyone goes to. \$

Expressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed \$

Jazzeberries Too Café (10116-124 St., 488-1551) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWorks Internet / New Media Café (8128-101 St., 909-5871) Gourmet, fresh sandwiches made in order. Smoking \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$5.99. Fruit and veggie juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 486-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The eclectic and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$

Louisiana Purchase (10320-111 St., 420-6779) Higher end style of cooking from the bayou and great atmosphere. Non-smoking. \$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Cody's Restaurant (14915 Stony Plain Rd., 443-3221) A great mix of all your favourites for the entire family. Breakfast to dinner, an eclectic mix with some thing for everyone. \$

David's Restaurant & Lounge (8407 Argyle Rd., 468-1167) Featuring AAA Alberta beef and a great patio. \$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also



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DISH WEEKLY

Continued from previous page

half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 Golden Fork Awards. Non-smoking. \$5

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Maxwell T's (7230 Argyle Rd., 463-7106) 'AAA' Alberta Beef—steak and prime rib extraordinaire. Private dining rooms available. \$5

The Motoraunt (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

Oscar's Steakhouse & Deli (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$5

Pradera Café (10135-100 St., 493-8994) Prime rib Fridays. Chateaubriand Saturdays (carved tableside). Sundays (7am-2pm): New & improved \$14 breakfast buffet. \$5

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shekky's (7623 Argyle Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Temptationz Night Club (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great open grill food as well as pastas and Caribbean cuisine via NJOY catering. \$5

Unheard of Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$5

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$5

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long

donut with rice roll or a corned chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner cafe. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$5

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$5

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$5

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$5

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$5

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$5

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$5

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$5

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$5-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$5

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 436-8267) Try the best East India has to offer. \$-\$\$

Jalpur (3005-66 St., 414-1600) A small establishment with great cuisine. \$5

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$5

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$5

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to

Russian music. Non-smoking. Lunch \$. Dinner \$5.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$5-\$\$\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Bohème (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$5

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$5

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$5-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$5

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$5

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$5

Ylannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$5

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Allegro Italian Kitchen (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$5

Chianti (10501-82 Ave., 439-8729) Boticeilli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$5

Eastside Mario's (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$5

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$5

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food. \$5

La Spiga (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$5

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$5

Piccolino Bistro (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$5

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$5

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$5

Sorrentino's Whyte Avenue (10612-82 Ave., Varcona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$5

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$5

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$5

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Hello, Mr. Chips

The portions and the atmosphere are both overwhelming at Brits Fish & Chips

By DAVID DICENZO

"What would you like? asks a girl who Dad tells me is a waitress, and I have fish fingers and chips and peas and a glass of Coke."

I swear on my life, as I waited for my food in *Brits Fish & Chips*, that sentence was the first thing I read on the very page I had bookmarked in *The Football Factory*, a rough-edged piece of literature written by a gentleman named John King. It's a fictional-yet-factual story of a London football (i.e., soccer) hooligan who, like King, supports Chelsea, and while most of the novel I'd read so far consisted of graphic scenes of shafting drunk, dirty birds and absorbing unwarranted kickings from the "old bill," the excerpt I opened to was about the main character's youth.

The book was sort of a prop, as was my wool sweater. It rained earlier in the day, which set the perfect overcast mood for my visit to Brits and the book seemed like an appropriate thing to bring along. As I think about it, I also realize that exactly 10 years ago to the day, I was in the first week of an extended visit to Scotland, arguably the best six weeks of my life. Yup, I'm feeling nostalgic.

I'll be honest, I got a tip about this place from a friend of the editor's. Her claims of authentic fish and chips, Bass beer on tap and what she called "the nicest people I've met since leaving the Yukon and Alaska" intrigued me. I walked in on Tuesday at about 6 p.m.—

actually, I caught a pleasant scent of the fare while I was still outside the front door—and was surprised to see the cozy place buzzing with people. Lullabies and folk songs filled the air and I noticed little signs with messages like "Please queue here" and "To the loos." I went up to the counter and ordered the Works (\$11), a plate that included jumbo haddock and any two sides from a list of mushy peas, curry sauce, gravy and coleslaw. I chose the first two and sat in the corner of what I guess you'd call a fish and chips bar—you know, like a sushi bar, minus the raw.

Soon after, I heard my name called (they write it down with your order and it's almost like at that precise moment, you officially become



mates with the staff) and a huge plate of fish, chips, onion rings and my sides were placed before me. "Would you like some tartar sauce?" asked the server. "Mmmm, no thanks," I responded after deducing that maybe she would've included some if it were the traditional thing to do across the pond. She also told me that she's brought some type of mint paste to go with my peas. It was good.

Batter up!

I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. Brits adds a little touch that I've never seen before but which I was very appreciative of, even if my heart will pay for it later: sprinkled over the chips and rings are tiny, crunchy pieces of delicious batter which fall to the bottom of the plate as the pile gets smaller. I was happy with the mushy peas, especially with some of the oily mint mixture poured

over it, and the sweet yet spicy curry sauce proved to be a good dip for the perfect chips (super-crispy on the outside and soft in the middle).

I took occasional breaks to scan the takeout menu and found the variety to be wide, from the cod loin to the salmon filet and skate (when available). They even had battered sausage, a scary thing I once saw sold on the streets of Glasgow. On the back of the menu is a history of the tradition of fish and chips, noting that the first book to mention the meal was Charles Dickens's *Oliver Twist*. (Surprisingly, it wasn't *The Football Factory*.) There was even a short bio of the owner, Paul Lawson, a lad from Lincolnshire, England who has been part of the fish-frying business since the age of eight. Paul's hope is to recreate the U.K. product and atmosphere here in Canada. So far, so good.

Bar trivia

It took me a while but I got through about two thirds of the Works before packing it in. The Bass pint was a good choice to wash the meal down with, but I should've had the Tennants, a brew I drank with regularity while in Scotland—too much regularity, which is part of the reason why the trip was the time of my life. Or so I'm told.

Speaking of lagers and ales, a steaming drunk guy walked in and butchered his way through a takeout order. "What's a deep-fried Mars bar?" he idiotically inquired. "It's a Mars bar... deep-fried," responded my composed server. I smiled. It was as though I had been teleported back to a roadside pub on a damp, foggy evening in the British autumn.

Maybe Paul uses the guy as a prop.

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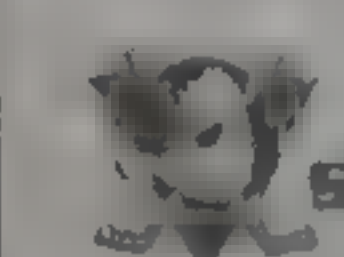
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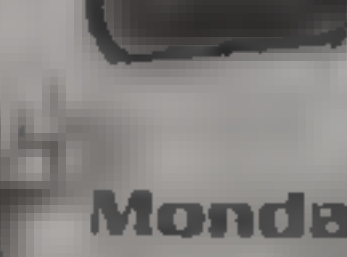
Saturday
Oct. 19



Thursday
Oct. 24



Saturday
Oct. 26



Monday
Oct. 28



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VUEWEEKLY

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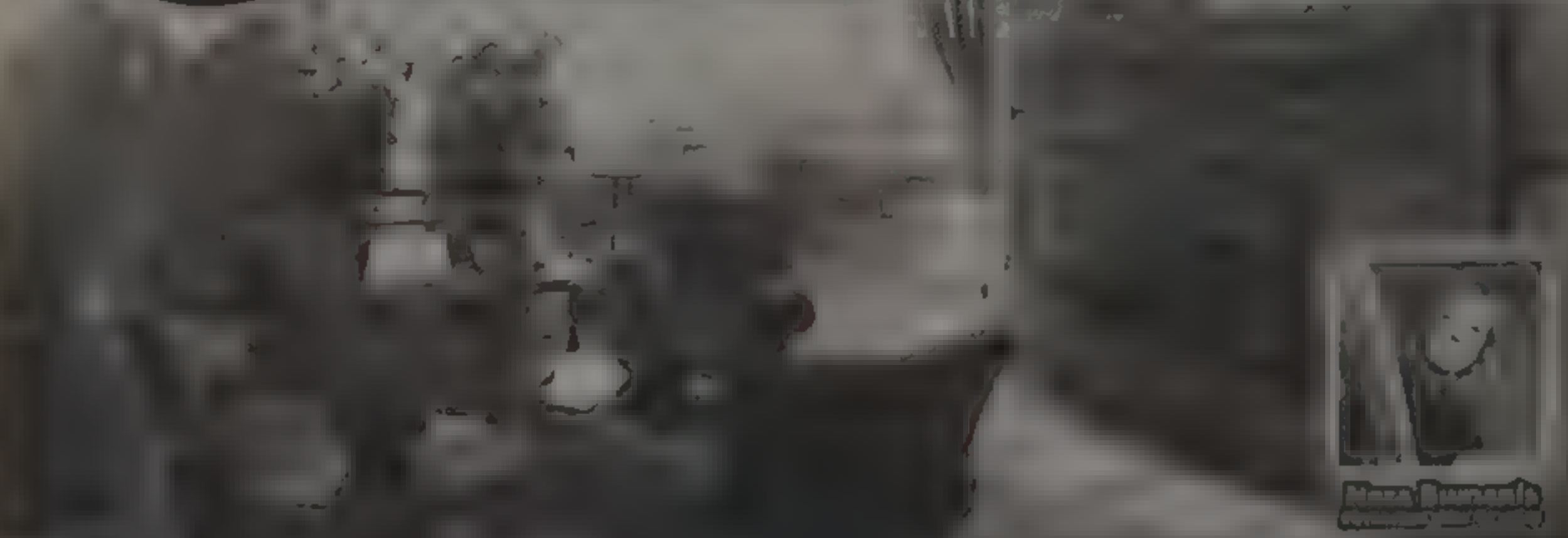
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DISH WEEKLY

Continued from previous page

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Kyoto (10128-109 St., 420-1750; 8701-109 St., 414-8055) A varied selection of sushi & entrees. Try our tatami rooms. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

KOREAN

Korean Bul-Go-Gi (8813-92 St., 466-2330) Authentic Korean style barbeque. Licensed & take-out. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

Sahara Sands (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$\$

MALAYSIAN

Tropika (6004 Calgary Trail St., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

MONGOLIAN

The Mongolian Grill (10104-109 St., 420-0037) Fun, creative Mongolian barbeque. You select the meats and vegetables, we'll prepare them. \$\$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our specialty. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyle Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

SEAFOOD

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious

cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$-\$\$\$

TAPAS

Savoy (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautifully simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succulent dishes including an extensive tapas menu. Smoking. \$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

Thai Orchid Restaurant (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$\$

Thai Valley Grill (9403-98 Ave., 413-9556) Thai cuisine done to your liking (mild, medium or spicy hot!) by Sunita in the heart of Cloverdale. Nibble on Som Tum, savour wonderful Pad Thai and much more. You judge the quality. Enjoy your River Valley. Evening dining from 4:30 on. Non-smoking. \$\$-\$\$\$

UKRAINIAN

Pyrogy House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

Veggie House (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10, Sun-Mon, 11-9. \$\$

VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Tran Tran (1664 Bourbon St., WEM, 440-0070) In the heart of WEM, great Vietnamese food. \$\$

Coming soon....

2nd Annual Menu Guide

Thursday, October 10

VUEWEEKLY



ADVERTORIAL

Kingsway Garden Mall just got way juicier!

"Juice Fare™ is all about great taste, healthy eating, and Nutrition for the Body and Soul," says Cynthia Storme who, along with Denise Royer, founded the Juice Fare™ concept. Starting from a location in Gold's Gym in 1999, they are now in four Edmonton locations, Lethbridge, and coming soon to Southgate Mall.

Cynthia has founded several startup companies and understands the process of success. She brought from Utah her enthusiasm for the juice bar industry and her passion to bring it to the Canadian marketplace. Denise says, "I would best describe Cynthia as a serial entrepreneur, who considers other entrepreneurs friends with a common cause."

Denise Royer has a strong

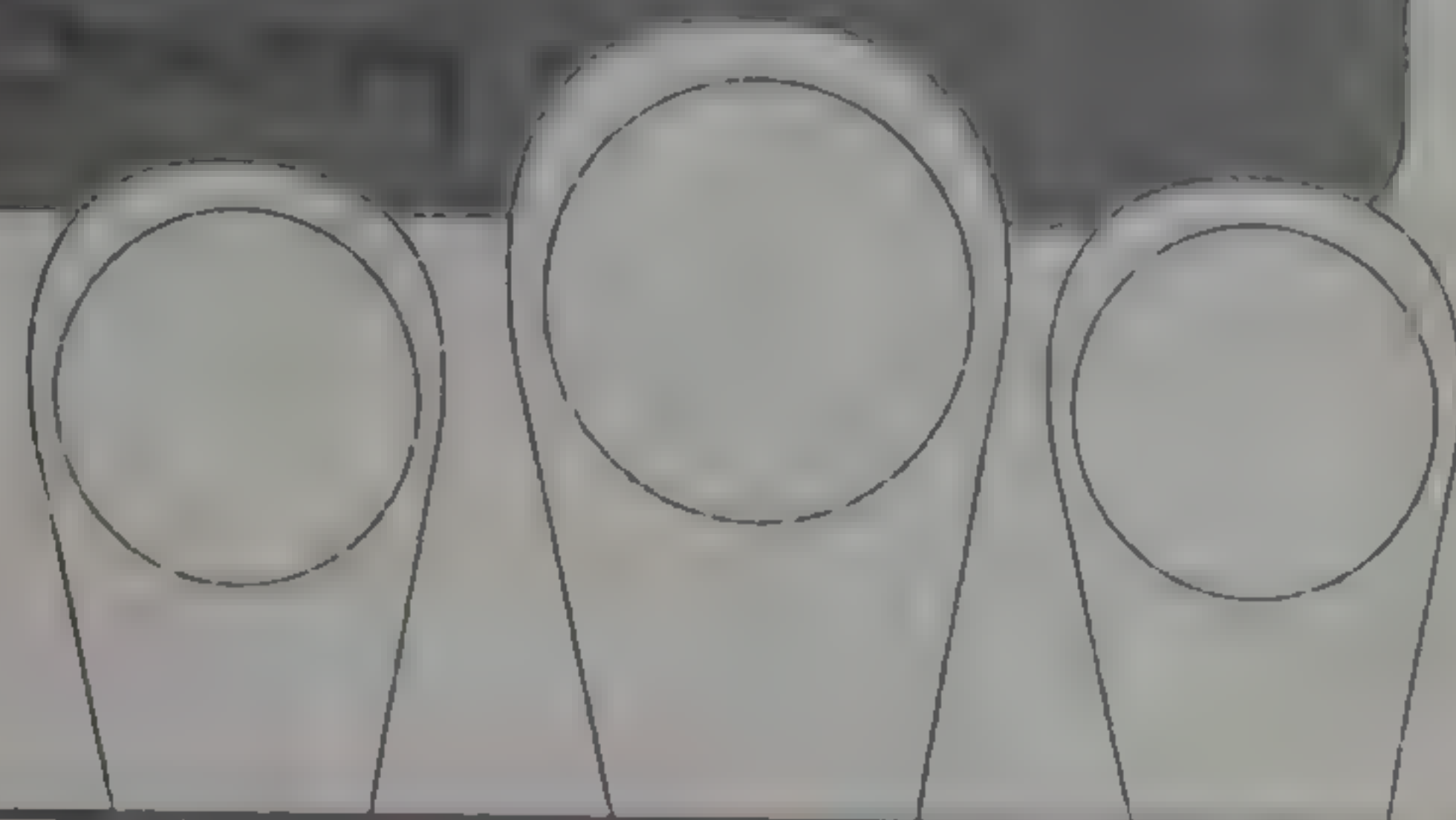
passion for nourishing promising ideas into thriving and profitable business concepts. She currently focuses on franchise development and real estate work. "She brings to the team an intelligent, disciplined approach to the due diligence process," states co-founder Cynthia Storme.

Each of their Smoothie recipes has a unique flavour to tingle your tongue. Rejuvenator Smoothies, that contain approximately 30 grams of protein, serve as a complete meal for those looking to reduce weight. Muscle Builder Smoothies assist with bodybuilding and weight-gaining programs. The FREE Nutrient Boosts are unique blends of herbs, vitamins, and minerals including energizers, fat

burners, and immune system boosts. The result is customers who look and feel better about themselves. "And no long waits—we carefully weigh and measure ingredients in advance to give you prompt service and consistently great tasting products," says Kingsway manager Stephanie Prefontaine. "And Fresh Organic Wheatgrass Juice is not just for the forever-young hopefuls crowding the gyms these days. The chlorophyll concept is being taken seriously among many health professionals."

Drop by any of their locations to talk about balancing healthy eating with a healthy lifestyle, and enjoy 50% OFF Fresh Organic Wheatgrass Juice or \$1 OFF any product with coupon!

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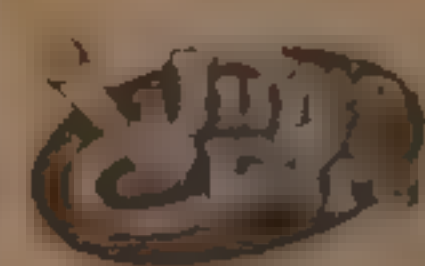
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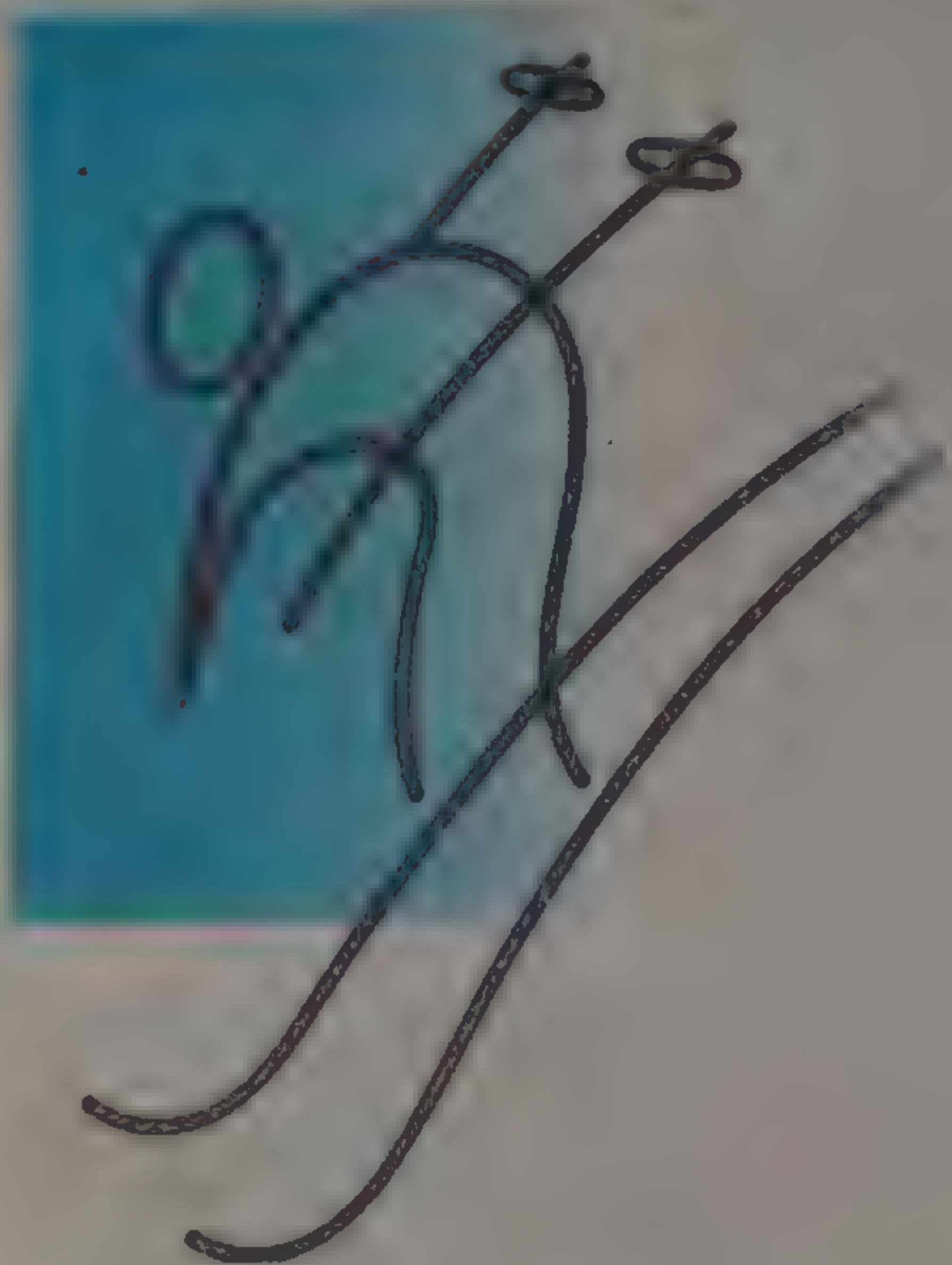
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Louder than a Bomb

The New Bomb Turks are ready to end their road warrior days

By PHIL DUPERRON

Even in Hollywood, the playground of dreamers, the New Bomb Turks don't let pleasure interfere with doing business. Which is why bass player Matt Reber answers his cellphone walking down Hollywood Boulevard after picking up a couple new CDs by Primal Scream and Neko Case (which Reber says is "amazing"). We just get started chatting when the phone gets handed off to lead singer Eric Davidson so Reber can take a picture. "I know it's cheesy," says Davidson, a diehard fan of old movies, "but I want to get a picture of Veronica Lake's star on the Walk of Fame."

But that's not why we're talking. Premature rumours about the New Bomb Turks' imminent demise have been circulating, prompting the band to issue a statement recently saying they only plan to stop touring, not break up. They'll still record and play the odd show around their hometown of Columbus, Ohio, but their road warrior days will be over once they finish in North America and an upcoming European tour.

"Everyone's just got a lot of stuff going on with their lives," says Davidson. "Our drummer [Sam Brown] has a baby now and plays in another band, our guitar player [Jim Weber] is back in school and I want to get back into school. It's hard to get everyone together on the same page, to really keep things consistent. I always felt we try and avoid a lot of band clichés—one of those clichés being hanging on when they're not very good live anymore. You're kind of just dragging it out. And I think we're still really fun live and do a really good show. I'd rather go out on a high note then kinda drag it out, ya know? Besides, we're not lifer types that have tons of tattoos all over our necks and have nothing else better to do with our lives."

Rock goes downhill

The New Bomb Turks got started more than a decade ago on Crypt Records, best known for the truly gritty rock and garage bands, like the Devil Dogs and Nine Pound Hammer, that it signed in the early '90s. Most of the bands on Crypt have since folded, but



the label still exists and the sound it helped pioneer is finally catching on. But just because the cover of *Rolling Stone* declares rock has made a triumphant return doesn't make it so. "Actually, it's funny," says Davidson. "You hear that in the press—'Oh, you know, rock is back,' and all that stuff. To me, rock 'n' roll has actually gone downhill in the last couple years. It's just that certain bands started getting press finally. But as far as when we tour, most of the kids are saying, 'There's no scene anymore. There's no good local bands. No bands come

[previous] **rock**

through our town.' That's what we see. When we go to towns, people are like, 'Thank God for coming through, 'cause we haven't had a good rock band through in a while.'"

After a bittersweet relationship with Epitaph, the Turks have just released their newest disc, *The Night Before the Day the Earth Stood Still* on Gearhead Records. Reber says signing to Gearhead "makes total perfect sense" because it's been a home to friends and fellow rockers like the Hellacopters, the Hives and the Demons.

Epitaph epithets

Even though they were dropped from Epitaph when their contract was up, Reber says they would have looked for a new label anyway. "We signed a

three-record deal and it was up," says Reber. "After the first one, it just went downhill with the amount of promotion and stuff. They said they loved our records but they didn't know how to push them. I guess we're too rock 'n' roll for them." He thinks Epitaph's decision to sell the rights to the Hives' breakthrough disc (which Reber says is a perfect album) and cut other acts like the Dwarves before their contracts were up shows Epitaph still has a problem moving music beyond their limited niche.

"Shit like that is just weird, ya know?" he says. "Epitaph, I think, got a little too big for their britches and tried to sign a bunch of bands that were outside of what they knew. It was just like a major-label situation. It's independently owned, but they still operate like Warner Brothers or something. You know, they trimmed the fat and lost a lot of people we liked working for. People who worked for them that were really into the band weren't working there anymore. They were hiring other people who didn't give a fuck, ya know? I don't expect them to have any kind of political agenda. Brett Gurewitz is a capitalist. He's a businessman and it wasn't a good business decision to keep the New Bomb Turks." ☐

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MUSIC NOTES



BY PHIL DUPERRON

Two can play that gig

National • With Fractal Pattern • Powerplant (U of A) • Thu, Sept 26 When you're a two-piece you can either strip everything down to the bare bones and revel in the minimalist fun of it all, or you can build your sound up layer by layer, forcing people to ask, "Are there really just two of them?"

National falls somewhere in the middle, proving once again there are no absolutes in music. Guitarist Jason Scott says he and drummer Phil Hickson are definitely a duo, but they are sometimes orbited by Ron de Jong. Their demo *He Understands Me* was recorded using a four-track, which Scott says they used to play with their sound. "We definitely feel the studio is an art form," he says. "Lots of my favourite bands use the four-track as a fourth or fifth instrument. I wouldn't call it all-out experimental. It's not meant to be immediately accessible. It doesn't have a built-in large audience, not having a connection to a former scene or a time period. It's more about us trying to define our own time period."

Radio radio

Live Injection 4: CJSR Fund Drive Kickoff • With the Operators • New City Likwld Lounge • Fri, Sept 27 The radio waves carrying your favourite music and news may travel through thin air, but the money to run it all has to come from someplace else. Yes, folks, it's time for CJSR's Fund Drive. From September 27 to October 6, the station's DJs and guests will do

pretty much anything—including giving away free stuff—to get listeners to reach deep into their pockets and help CJSR reach their \$100,000 pledge goal.

Mick Sleeper has volunteered at the station for more than eight years. He's now the vice-president of the First Alberta Campus Radio Association. "We do pretty much all the boring stuff that needs to get done," says Sleeper. "Now I have more of an insider's view of why this year's fund drive is so important. It hasn't been a good year for CJSR due to a variety of reasons. Suddenly we just found ourselves in hot water as far as funding goes. We're in dire need of a big cash injection to keep going."

The station raises cash throughout the year through bingos and casinos, but the government limits how much milk needy organizations can suck from that cash cow. "The Fund Drive," Sleeper says, "is really the make-or-break funding that we get and we look forward to it every year. This year especially. CJSR has scaled back the swag to be given away this year, but many local companies have given them daily prizes. Sleeper himself will be auctioning off some rare reggae records on his show, and Jeff Papineau has put together *You Turn Us On*, a compilation disc of more than 20 local bands as a further incentive for listeners to donate.

Community radio offers a much-needed musical alternative to the pabulum of commercial radio, and what's more, Sleeper points out, ever since September 11, CJSR news programs

like *Counterspin* have provided a valuable alternative perspective on world events. "Who else is telling you the other side of the story, that the powers that be don't want you to hear?" he asks. "Whether it's music or news, I think you'll hear stuff on CJSR you won't hear anywhere else."

The tragically Sip

Sip Yek Nom • Stars • Fri, Sept 27 When you live in sleepy Hay River—where the snow is already falling, for Pete's sake—what else is there to do but form a punk band? Not just any band, but Sip Yek Nom (try reading it left to right. Get it?) It may be dull living a 12-hour drive north of nowhere (or even Edmonton), but Sip frontman Slam Rod says isolation has its advantages.

"There's nothing else to do but work and practise," says Rod, who also plays the "organism." (I'm not talking dirty, that's what he calls his organ—honest.) Sip Yek Nom plays a refreshing mix of metal and punk that sounds like early Grimskunk with the added pleasure of hearing Rod's organism twittering in the background. Trust me—that's a good thing. Because the scene isn't exactly happening in their hometown (other than the odd party where they play to drunken kids) the band is making plans to relocate. "Could be Edmonton," says Rod, "but in B.C. you can get welfare really easy, so who knows?"

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Nom recorded their self-titled debut disc in Yellowknife with the help of a creative grant application. "The N.W.T. Arts Council gave us a shitload of money to record there," says Rod. (He also thought nothing went on in Yellowknife but during their stay he discovered the chicks. "There's girls in Yellowknife?" he exclaims. "Who knew there were chicks there?") The engineer at Spirit Walker Productions had never worked with a punk band before, but Rod thinks they ended up with a pretty good product. "I think he liked 'Therapeutic Dog Slaughter,'" he says. "He said he could relate to it 'cause there are all these dogs he hates. After the CD was recorded, the council wrote me a letter saying how worried they were after reading the lyrics. I don't think we'll get another grant."

These guys may be crass-talking shit-disturbers, but there's a method to their madness. "We definitely started with some motives in mind," says Rod. "We're pretty motivated to make some changes in the whole punk rock scene. Live shows these days seem totally lacking. We want to get a reputation for having a rad live show. We want to play more original tunes. Break free from how all the songs sound the same these days." Visions of circus tents and midgets in exotic costumes dance through his head, but for now, the special effects in Friday's show amount to a little bit of beef tongue and blood. That's all he'll reveal for now.

"We want people to like our music," Rod says, "but we also want people to come to our show and leave absolutely disgusted with us. For good reasons and bad."

Maximum security

Maximum RNR • With 3 Inches of Blood and the Open Wounds • Sat, Sept 28 Everyone is saying it, and, according to people like transplanted Edmontonian Keith Maurik, it's for the best. Rock is back, folks. Or at least it's in transit. "The Hives, the White Stripes, all that stuff, that's a good thing," he says from a phone booth in Toronto during a lunch break away from his day job, working at a certain punk label that shall go unnamed. "Whether that's a Nirvana-type breakthrough, I don't think so. That band may still be to come."

Humility may prevent Maurik from saying so, but Maximum RNR has been sending the hearts of Toronto scenesters a-flutter ever since they thundered onto the map over a year ago. They originally billed themselves as Maximum RNB, but the band took the departure of original vocalist Max Brand in February 2002 as a signal to shift musical gears, especially after the arrival of bilingual singer Louie Durand. Since then, the band has become a lethal, no-nonsense garage-rock juggernaut.

"Louie has transformed this group," guitarist Maurik enthuses. "He fits our sound completely. Max didn't at all. I mean, he was trying to do something that he wasn't even used to, because he was used to bands that do rockabilly covers—low-key, quiet stuff. All of a sudden, he's up against two 4x12s, so he's screaming his head off. He could scream forever. But that's all it was, whereas Louis has a range that is far more suited for the garage-rock sound."

The band has no plans to release a

full-length disc yet. Instead, Maximum RNR have decided to release a trilogy of seven-inch singles to keep their name and their music in people's minds until they feel confident enough to make the full-length leap. "You could record a disc with 22 songs," Maurik says, "and that's it. That's all. Never to be heard from again. We figured we should let it out little by little, and hopefully at the end of it all, somebody will be interested in paying for us to record an album."

—DAVE JOHNSTON

Voice your Choice

Not By Choice • With T.O.E. and the Heartbroken • Powerplant (U of A)

• Sat, Sept 28 Growing up in Ajax, Ontario, the guys from Not By Choice couldn't help but become acquainted with Sum 41. In the days before groupies screamed their names and newspaper headlines reported on their drunken lifestyle, singer/guitarist Mike Bilcox says they saw each other at parties. But he had no idea their lives would reach such hedonistic heights. It's just begun for Not By Choice—they've completed a cross-country tour with Sum 41 underwritten by Pepsi, but since the average age of the "lucky" winners at the shows was about 14, there will be few repeat showgoers to fill up the boozecan gigs booked for their return trip. Now it's all up to them. "We're playing the kind of shows we might not get paid at," says Bilcox. "It's kind of humbling, but at the same time it was like a dream traveling with Sum 41."

He isn't too worried about it though. He's too busy enjoying his first trip across the country as a rock star—or at least he would be if he got the chance. "It's been so busy," he says. "You don't get any sleep. You don't really know what's going on. Maybe when we get back home we'll sit back and say, 'Wow, that was awesome.' But for now it's just work, work, work."

Not By Choice has two independent discs under their belt, but when they found out about this tour, they had to get a new disc out quick. Along came Linus Entertainment. Unlike Sum 41, they didn't get wined and dined by labels stepping over each other to sign them up, but Bilcox says they got a deal with a company they knew and trusted, and *Maybe One Day* came out earlier this month. "We signed it and three days later we were in the studio," he says. "It was nonstop."

Because they've worked with a helpful producer before, nothing about their first time in a big studio this past June came as a huge surprise, but it was still an eye-opening experience. "It wasn't like jumping into cold water when we did the full-length," says Bilcox. "We knew some of the ropes." But a mind-numbing four-week session was ahead of them. "It was a blur—long, 18-hour days, it was crazy. It was like they were trying to suck all the blood out of you."

We Three Kings reoriented are

The Three Kings • Kaasa Theatre • Jubilee Auditorium • Sun, Sept 29

These days it's not enough to write good music and play it. You have to come up with a way to grab people's attention and hold it. Stew Kirkwood, Paul Fuellbrandt and Jimmy (no last

Willie & Lobo are a pair of laid-back fun guys who enjoy spinning together rock, flamenco, Latin, Cajun, tango, bluegrass and just about any other musical style laying around. If you caught them at the Folk Fest a couple of years back, you'll recall their no-holds-barred performance on Friday and fall in love with their guitar and violin virtuosity all over again. Call the Arden box office at 459-1542 for tickets and more information.

name—just Jimmy) are friends and fans of each other's music as solo artists and group musicians. Jimmy and Kirkwood have played together in Welcome and their light-hearted cover project Rotting Fruit. They each have a solo disc either released or on the way, so they decided to form the Three Kings to help promote each other's music. It's a similar idea to a songwriter's circle but it's also like a traditional band. "It makes the show factor that much better," says Jimmy.

Because they know and respect each other's music, the scheme makes more sense than hiring pinch players more interested in a paycheck than filling out the sound. "It just fits to play each other's stuff," says Jimmy. "These are our friends. We care about how it sounds. It makes it more enjoyable and it matters more. We just have a good time, play good music, play it well and have fun. That formula seems to work."

For their first gig in the city (and any others they can get away with), the Kings will actually be a five-piece band, with members of Rotting Fruit and the Hi-Phonics stepping in to help them raise the roof. Jimmy says they joked about calling themselves the Three Kings and the Dukes, but Steve Earle beat them to it. Not only will people get a three-for-one (or should that be five-for-one?) deal, there will also be an art show and a silent auction to raise funds for CKUA. Local artist Lewis LaVoie will also be painting while the Kings strum away, creating mind-blowing, on-the-spot surrealist art. "What Lewis is doing gives people more bang for their buck," says Jimmy. "He's probably one of the most amazing artists I've seen in Alberta." ☺

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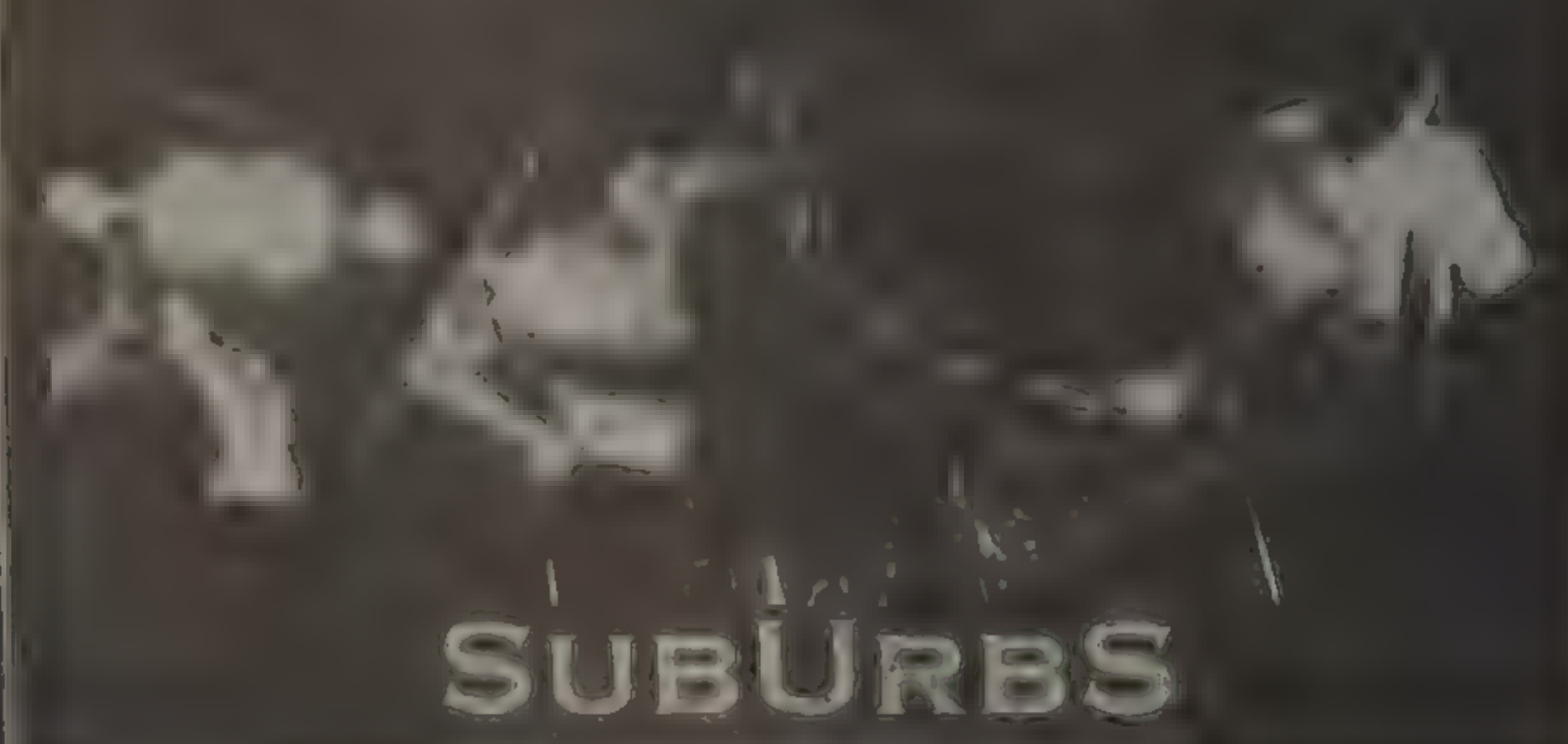
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REV 10030-102 St., 423-7820. FRI 27: Max Graham. TUE 1: Fishbone, Grimsunk, The Heartbroken. FRI 4: Funkshon: A benefit for YESS. SAT 5: Freaky Flow, MC Flipside.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9:30pm): Open mic. FRI 27-SAT 28: Northwest Passage.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. WED 2: Carolyn Mark and Her Roommates.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 26-SAT 28: Maurice John Vaughn. MON 30-SAT 5: Jack De Keyser.

CAPITOL HILL PUB 14203 Stony Plain Rd., 454-3063. FRI 27-SAT 28: Jack Semple.

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TIM'S GRILL 7106-109 St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.

UNCLE GLEN'S EATERY AND SPORTS PUB 7666-156 St., FRI 27-SAT 28 (9pm-

1am): Patsy Amico, Brian Gregg (folk, blues, country, originals).

CLASSICAL

ALBERTA BAROQUE ENSEMBLE Robertson-Wesley United Church, 10209-123 St., 420-1757. SUN 6: Jubilant Baroque. TIX @ TIX on the Square.

CONVOCATION HALL University of Alberta Campus, 492-0601, 420-1757. FRI 27 (8pm): Faculty and Friends: Festival de la Habana! Academy Chamber Strings, Erika Raum and Alycia Au (violin), Aaron Au and David Harding (viola), Julie Amundsen and Tanya Prochazka (cello). TIX \$12, \$7 (students/seniors) @ TIX on the Square, @ door, University's Faculty of Music.

EDMONTON CLASSICAL GUITAR SOCIETY Alberta College, Muttart Hall, 10050 Macdonald Drive, 420-1757, 489-9580. SAT 5 (8pm): Lyall Steel (guitar). CD release celebration reception after the concert. TIX \$16 general admission, \$13 student/senior/ECGS members @ Avenue Guitars, The Gramophone, TIX on the Square.

EDMONTON OPERA The Alberta Ballroom, Crowne Plaza (Chateau Lacombe), 10111 Bellamy Hill, 429-1000. SUN 29: The Opera Brunch: *Cavalleria Rusticana* / *I Pagliacci*. TIX adult single \$47.50; child single \$38. •Jubilee Auditorium, 11455-87 Ave., 429-1000. SAT 5 (8pm); TUE 8, THU 10 (7:30pm): *Cavalleria Rusticana* by Mascagni. *I Pagliacci* by Leoncavallo. TIX @ TicketMaster. Performed with the Edmonton Symphony Orchestra. Sung in Italian with English supertitles.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. THU 26 (8pm): Lighter Classics: *Rule Britannia*. Marnie Giesbrecht (organ), John Lowry (violin), Earl Stafford (conductor and host). TIX start \$22. Student/senior discounts available. \$15 student rush tickets available one hour prior to concert @ Winspear. SAT 28 (8pm): *Symphony for Kids: Tchaikovsky Discovers America*. Earl Stafford (conductor).

MCDUGALL UNITED CHURCH 10025-101 St., 488-1081, 420-1757. FRI 4 (7:30pm): *Instruments for Peace*: Cantemus

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EVERYDAY

MUSIC WEEKLY

Continued from previous page

Canada Junior and Intermediate Children's Choir, the Ludemus Chamber Orchestra and Woodwind Quintet, students from Suzuki Charter School and Society for Talent Education. TIX \$10 adult/senior, \$5 children @ door; adv. tickets \$8 adult/senior, \$5 children @ TIX on the Square.

PRO CORO CANADA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. SUN 29 (2pm): *Chichester Psalms*: Richard Sparks (conductor), Jeremy Spurgeon (organist). TIX \$23.50-33.50. Group rates also available.

CLUBS

BARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 27-SAT 28: Robin Kelly (Elvis show). FRI 4-SAT 5: Tracy Millar (country rock).

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 26-SAT 28: Lisa Hewitt (country rock). THU 3-SAT 5: Robin Kelly (Elvis show).

DEVLIN'S MARTINI BAR 10507-82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

FORTY-FOUR MAGNUM CLUB 8318-144 Ave., 475-8702. •Every SAT: Open Stage Jams. All bands, singers and musicians welcome.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: DJ Steve.

GAS PUMP 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

GREENHOUSE NIGHTCLUB

Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.

THE JOINT WEM, 486-3013, 451-8000. •Every SAT: Power 92 live on location.

NASHVILLE'S ELECTRIC ROADHOUSE WEM, 489-1330. Top 40, country and dance music.

THE ROOST 10345-104 St., 426-3150. THU: Charity Show night. Different show every week w/ DJ Jazzy. FRI: Upstairs: Twisted Fruit w/ DJs Sweetz, Tripswitch, Alvaro and guests. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show w/ DJ Jazzy. THU 26-SUN 29: Anniversary Bash.

CONCERTS

THE ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Community Hall, 9240-93 St., 420-1757. •SAT, Oct. 5: The McDades (CD release concert), w/ Amir Amiri (santoor), Jeff Bradshaw (pedal steel), Ojas Joshi (tabla, ghatoo), John Towell (didgerido), Terry McDade (harp). TIX \$12 adv., \$15 @ door. •FRI, Oct. 11: Ann Vriend w/ the Dropouts, Al Brandt Trio. TIX @ Blackbyrd Myoozik, Clea's Bookshop, Myhre's Music, Sound Connection, TIX on the Square.

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. •FRI, Sept. 27 (7:30pm): Willie and Lobo. TIX \$23.50. •Oct. 4 (7:30pm): Bruce Guthro. TIX \$24. •THU, Oct. 10 (7:30pm): Alpha YaYa Diallo. TIX \$23.50.

DINWOODIE LOUNGE U of A Campus. •SAT, Oct. 12: Tegan and Sara.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378, 451-8000. •FRI, Oct. 4 (7:30pm): Kate and Anna McGarrigle (folk). TIX \$22 cabaret, \$19 theatre seating. •FRI, Oct. 11 (7:30pm): Come On In My Kitchen IV: Mark Sterling (acoustic blues). TIX \$22 cabaret, \$19 theatre seating. •SAT, Oct. 12 (2pm): Al Simmons. TIX \$10 children, \$14 adult. •SAT, Oct. 12 (7:30pm): Murray McLachlan (folk). TIX \$22 cabaret, \$19 theatre seating.

FULL MOON FOLK CLUB St. Basils Cultural Centre, 10819-71 Ave., 420-1757. •FRI, Sept. 27 (7pm door; 8pm show): Nancy White. TIX \$16 @ door. Children under 12 half price (at door only). Adv. tickets \$14 @ TIX on the Square. •FRI, Oct. 4: Oh Susanna, Peter Case. TIX \$16 @ door. Children under 12 half price (at door only). Adv. tickets @ TIX on the Square. •FRI, Oct. 11: Craig Korth, Julie Kerr, Karla Anderson.

HORIZON STAGE Spruce Grove, 962-8995. •Oct 16: Up Close and Personal: The Bill Hilly Band.

THEATRE AUDITORIUM 1155-87 Ave.,

451-8000. •THU, Sept. 26-FRI, Sept. 27 (6:30pm door; 7:30pm show): The Tragically Hip, Sam Roberts. TIX \$39.50, \$49.50, \$59.50 @ TicketMaster. Sept. 25 and 26 shows sold out. •MON, Nov. 18 (7pm door; 8pm show): Blue Rodeo, the Sadies. TIX \$34.50, \$39.50 @ TicketMaster. Tickets on sale Fri, Sept. 27, 10am. •SUN Nov. 24 (6:30pm doors; 7:30pm show): John Prine, Todd Snider. TIX \$34.50, \$42.50, \$49.50. •Kaasa Theatre, 420-1757. •Until Sept. 29 (8pm): The Night of Artists Concert Series and Art Show for Compassion House. THU 26: The Wowzers (CD release of new singles), The Uncas Old Boys, Dustin Cole, The Kasuals. Post-show reception. FRI 27: Triphoria (CD release party to follow). SAT 28: Los Morencos, D'Arcy Greaves. SUN 29: Grand Finale: The Three Kings. Silent auction for CKUA. TIX \$20 @ TIX on the Square.

MYER HOROWITZ THEATRE SUB, U of A Campus 420-1757. •TUE, Oct. 15 (7:30pm): Leo Kottke. TIX \$27 @ TIX on the Square.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 461-8828. •SAT, Oct. 12: David Francey.

POWER PLANT U of A Campus. •THU, Sept. 26 (8:30pm door): Por Nada, National (formerly Lion for Real), Fractal Pattern. TIX \$4 @ door. •SAT, Sept. 28 (8:30pm door): Not By Choice, T.O.E., The Heartbroken. TIX \$6 @ door. •THU, Oct. 10 (8:30pm door): Jack Harlan, The Swiftys. TIX \$4 @ door. •SAT, Oct. 12 (8:30pm door): Pangina, Agriculture Club, Metallica. TIX \$6 @ door. All events are no minors.

RED'S WEM, 481-6420, 451-8000. •FRI, Sept. 27 (9pm door; 10pm show): Subb, Fifty Nutz, Woodabeen. No Minors. \$4 cover @ door. •SAT, Sept. 28 (9pm door; 10pm show): A-Jo, Tunuki. \$4 cover @ door. •SAT, Oct. 5 (7pm door; 9pm show): Wide Mouth Mason, Holly McNarland. Licensed, no minors event. TIX \$22.50 @ TicketMaster. •SAT, Oct. 12 (6pm door; 7:30pm show): Face to Face vs. Punk-O-Rama.

SHAW CONFERENCE CENTRE 451-8000. •MON, Oct. 7 (8pm door; 9pm show): I Mother Earth, 30 Seconds to Mars, Billy Talent, Pepper Sands. All ages event. TIX \$22 @ TicketMaster.

SKYREACH CENTRE 451-8000. •SAT, Sept. 28: Great Big Sea, Crush. TIX \$35 @ TicketMaster. •TUE, Oct. 1: Neil Diamond. •SUN, Oct. 6 (6:30pm door; 7:30pm show): Tool. TIX \$55 @ TicketMaster and Skyreach Centre box office. •THU, Oct. 10: The Pendragons.

UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave., 436-1554. •FRI, Oct. 11 (8pm): Craig Korth, Julie Kerr. Special Guest Karla Anderson. TIX \$10 adv., \$12 @ door. Uptown Folk Club memberships \$10 @ door.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 102 Ave., 99 St., 428-1414. •FRI, Sept. 27 (7pm): Growing With Fred: Fred Penner. TIX start at \$18 (discounts for children). •SAT, Sept. 28 (8pm): World At Winspear Concert Series: Taj Mahal. TIX \$44 orchestra/dress; \$40 upper circle; \$37 gallery. •THU, Oct., 10 (8pm): World at Winspear Series: Susana Baca (South American singer/songwriter). TIX \$34 orchestra, dress, upper circle; \$29 gallery. •SUN, Oct. 20 (8pm): Téka Ensemble. TIX \$27 orchestra, dress, upper circle, \$24 gallery. •Oct. 21 (8pm): Sandra Bernhard, Lin Elder. HIV Fundraiser concert. •TUE, Nov. 5 (8pm): Global Country's An Evening With Ian Tyson. TIX start at \$25.

COUNTRY

WILD WEST SALOON 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons. THU 26-SAT 28: Stacey Roper. WED 2-SAT 5: Brett Barrow.

JAZZ

THE COAST EDMONTON PLAZA 10155-105 St., 488-5043. FRI 4 (5:30pm door; 7pm dinner; 8-12 dance): Rollanda Lee and the Dixieland All-Stars Jazz Band w/ Alan Muirhead (trumpet). Presented by the Dixieland Jazz Society of Alberta. TIX \$35 dinner/dance; \$25 dance only.

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 26: Dan Skakun. FRI 27-SAT 28: J.I.F.

FOUR ROOMS RESTAURANT 28 Mission Ave., St. Albert, 459-1542. FRI 27-SAT 28: Mo Lefever, Brett Miles.

RITCHIE UNITED CHURCH 9624-74 Ave. SUN 29 (3:30-5pm): Jazz and Reflections: Bruce and Lori Mohasey Quintet. SUN 6

(3:30-5pm): Jazz and Reflections: John McPherson Dixieland Sextet

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE (8pm door): Jam sessions. FRI 27-SAT 28 (8pm door; 9pm show): Jan Jarczyk. TIX \$9 member; \$13 guest. TUE 1: Jam with Elsie Osbourne (blues) FRI 4-SAT 5 (8pm door; 9pm show): Jody Williams. TIX \$12 member; \$16 guest @ TicketMaster

ZENARI'S ON 1ST 10117-101 St., 425 6151. FRI 27 (8pm-midnight): iBombal \$5/person min. charge

PIANO BARS

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St 441-3036. THU 26-FRI 27: Tim Becker

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 26-SAT 28: Bill Jackson. THU 3-SAT 5: Daryl

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784 THU 26-SAT 28: Richard Blaze. TUE 1-SAT 5: Tim Becker

SHERLOCK HOLMES WEM Bourbon St W.E.M., 444-1752. THU 26-SAT 28: Tony Dizon. MON 30-THU 5: Richard Blaze

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. FRI 27-SAT 28: Boom Boom Kings. FRI 4-SAT 5: Shane Young

POP AND ROCK

Also see Club Weekly on page 38.

FATBOYZ LOUNGE 6104-104 St., 437 3633. FRI 27 (9pm-1am): The Hoffman-Brown Band.

THE FOX AND HOUNDS 10125-109 St., 423-2913. SAT 28 (10pm): Tyrant (the Judas Priest Show). \$5 cover.

HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 27-SAT 28: Three Days Wiser. FRI 4-SAT 5: Connors Road.

IRON HORSE 8101-103 St., 438-1907 THU 26: Reagan's Cousin. THU 3: Funkafeelya, Haven

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 27-SAT 28: Theceptions (rock). FRI 4-SAT 5: Jackdicky (rock).

KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 26: Son of Man. FRI 27-SAT 28: Ten Inch Men.

LONGRIDER'S 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT. Top 40 country, dance, classic rock. •Every THU: Thursty Thursday w/ DJ Doc Lou. FRI 27-SAT 28: Billy Ringo and Quickdraw (classic rock, country). TUE 1-SAT 5: Ken McCoy (classic rock and country).

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 26-SAT 28: Granny Dynamite. No cover/\$5 cover. WED 2: Koan and Freeman. \$5 cover. THU 3-SAT 5: Mustard Smile. No cover/\$5 cover.

CALGARY CONCERTS

EPCOR CENTRE'S JACK SINGER CONCERT HALL •THU, Nov. 21 (7pm door; 8pm show): Shaolin, Wheel of Life. TIX @ TicketMaster.

PENGROWTH SADDLEDOME •SAT, Dec 21: Cher, Cyndi Lauper.

THE WAREHOUSE/UNDERGROUND 733-10 Ave., SW Calgary, (403) 230-6060. •FRI, Nov. 15 (9pm-8am): Sonic Playground 3 featuring: Nuclear Ramjet Live, Maxx and more. TIX \$20 @ Foosh, 666-1830

VANCOUVER CONCERTS

COMMODORE BALLROOM •WED, Oct. 2: Bob Geldof, P.J. Olsson. •FRI, Oct. 4: Doves. •THU, Oct. 24: Electroclash Tour: Amon Tobin, Chicks on Speed, Larry Tee, Tracey and the Plastics, W.I.T.

GENERAL MOTORS PLACE •FRI, Oct. 4: Neil Diamond. •THU, Oct. 10: Concert for Cancer: Barenaked Ladies, Bryan Adams, Chantal Kreviazuk, Jann Arden, Sarah McLachlan

ORPHEUM THEATRE •SUN, Oct. 20: The Strokes.

QUEEN ELIZABETH THEATRE •TUE, Oct. 29: Ani DiFranco.

SONAR •SUN, Oct. 20: Mr. Scruff

VOGUE THEATRE •FRI, Nov. 11: Badly Drawn Boy.

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SEPT 26 - 28 TONY DIZON	SEPT 26 - 28 RICHARD BLAZE
SEPT 30 - OCT 5 RICHARD BLAZE	OCT 1 - 5 TIM BECKER



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Max and arguments

No one's disputing Max Graham's supremacy among Canadian DJs

By DAVE JOHNSTON

The past year has been a transitional one for Max Graham. For starters, the Canadian DJ has left his loft in Montreal behind to make a new home in Toronto. "I'm really quiet when I'm at home," he explains. "I never practise at home, and when I'm home, I need to have downtime because I'm in loud, busy environments all the time. I had a studio at home, but I would use it only during business hours. The couple who lived upstairs were friends of mine and they had a baby, and they never complained. Then they moved out, and three university girls moved in. The stairs that go up to their loft went right past my place and there would be parties up there all the time. People would be ripping up and down the stairs all the time. They'd have '80s parties, and spill liquor down the hallway." He laughs. "I wanted to move anyways."

As important as his new home, however, is his ascent into the ranks of the superstar DJs. Thanks in part to the warm reception of his *Transport 4* mixed compilation, he wound up in the top quarter of *DJ Magazine's* Top 100 poll last year, got gigs across the globe and calls people like John Digweed and Timo Maas by their first names. Sasha and Hybrid are mates, and Sander Kleinenberg's number is on his wall at home.

"Sander and I got stuck in Ibiza together after missed flights, and we ended up spending two days together hanging out and bonding," Graham recalls. "In the past year, I've been invited into a few groups, which is nice. The year before, I felt like I was just doing my own thing, and I think that's how you tend to become

friends with those crews, because you can't push your way in. They've all been doing it for so long."

Produce or perish

Regardless, Graham still feels a gulf between himself and the premier league of Oakenfold, Digweed, Carl Cox and the like. To make that kind of jump, he says, is hard, and depends on making your name as an artist—which is why he plans on taking the first part of next year off to devote himself to an album of original material, referencing Miles Davis and Boards of Canada as inspirations.

"When Sasha comes to town," he says, "it's a much different deal than when Sander comes to town. People go out, even if they don't necessarily like the music, because it's such a huge event, whereas people like Sander and Steve Lawler have their fans, but not everyone will see it as such a big deal. And so

[FRESH] house

to make that jump to that other level really requires a lot of production. Look at all those guys who have had huge records. With the exception of Digweed, who has really built his track record with DJing for the most part, which is hard to do nowadays. You have to produce. So I'm gearing down to do a lot more production. I want to move into movie soundtracks and making an artist album that doesn't sound like dance music."

Up to this point, however, Graham has made an impact with his singles on British label Hope Recordings. One of his singles, "Airtight," was even nominated for a Juno award for best dance recording a couple of years ago (losing to Love Inc.'s "Here Comes the Sunshine," perhaps the biggest travesty in Canadian music history). Hope was also managing Graham's career up until recently, when he decided to switch back to a Canadian for help.

"My contract was up with [Hope]," he says, "and I thought I had a better relationship with this other person who I had known for years, who was in the same country, if not the same city, as I was, and who really understood where I wanted to go. Hope Management was a bigger deal, and their experience is with people like Timo, who is doing different things than the level where I'm at. I just feel that it was the right move for me."

"Crank" yanker

Another move was to hand over two forthcoming singles, "Crank" and "Lange," to Deep Dish's Washington D.C. label Yoshitoshi. According to Graham, the tracks represent a shift from his trademark chunky tech-trance sound. "There's always been a common thread in the music, with the strings and certain production qualities that haven't been able to get away from," he laughs. "I've been playing ['Crank' and 'Lange'] in my sets for about a year, and nobody has any clue that they're by me because they don't sound like me. People always ask me about them and they don't believe it's me. Nobody else has them and they've got to stay that way for a bit."

Even as Graham hopes to raise his profile even higher within the dance music aristocracy, he has no plans to abandon his native home. "I love the country, without a doubt," he says. "Beyond anything to do with my career, this is the place I want to live. I love this country and I love the way people have treated me. By keeping Canada under my name even when I'm playing overseas, it never stops feeling like my home. Calgary and Edmonton, for instance, have always been insane for me. I can't go to these places as often as I could have in the past, but when I go back, it still feels like home." ☺

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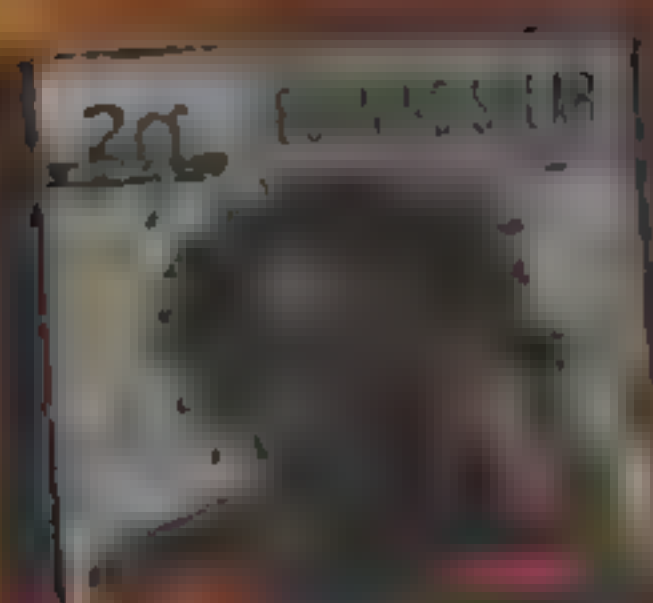


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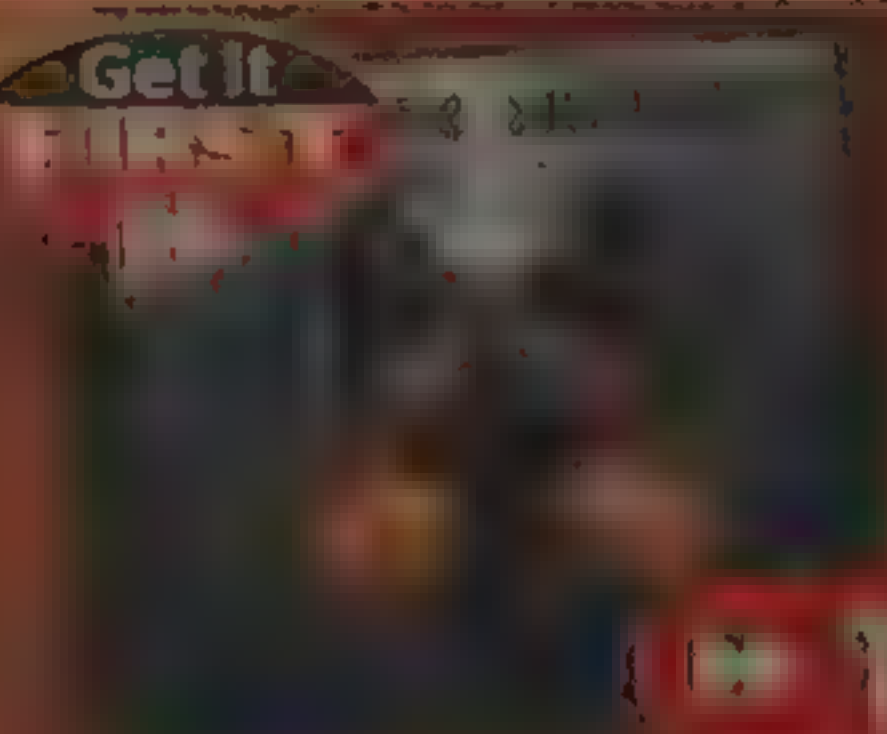
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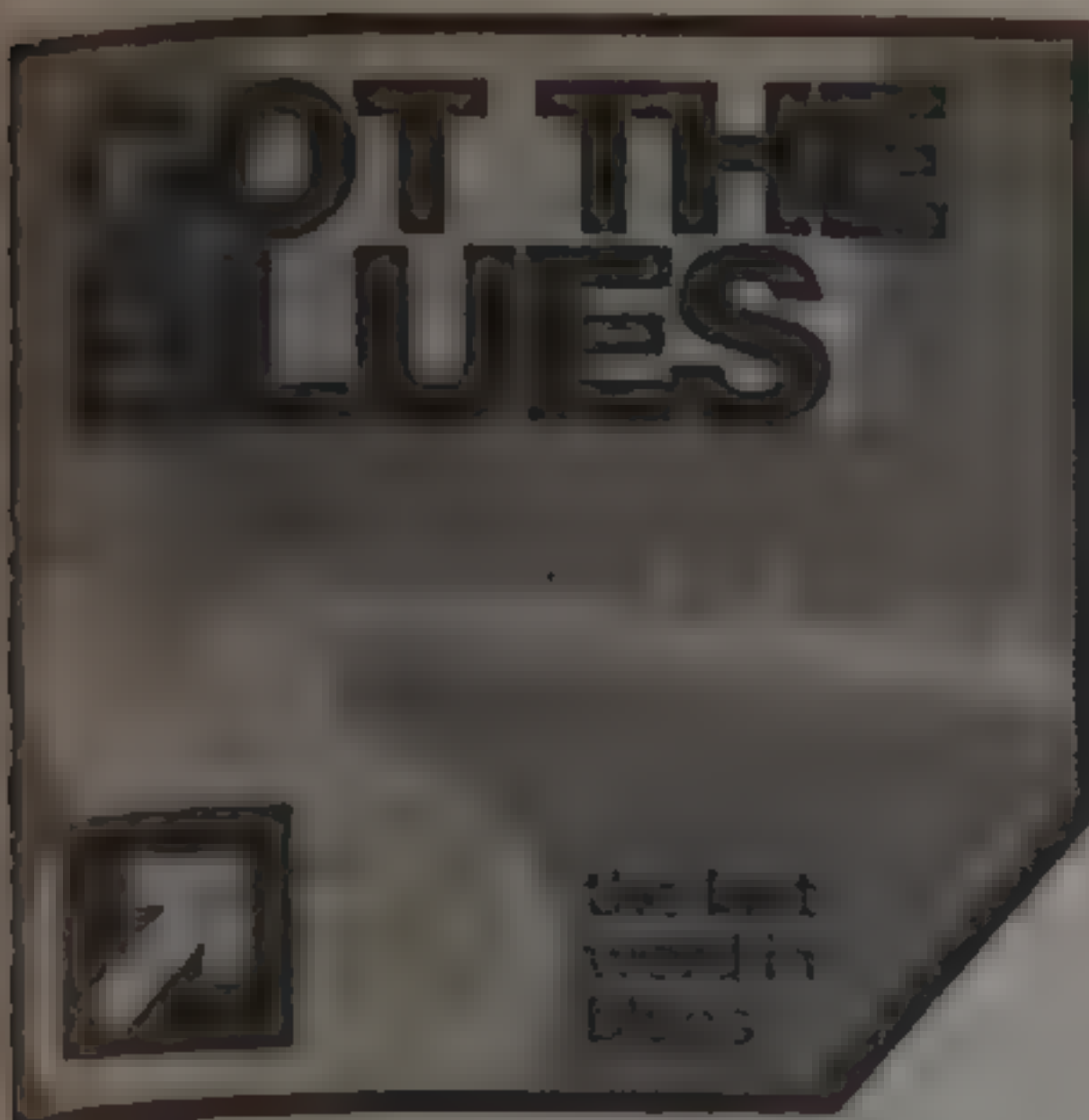


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EVE



BY CAM HAYDEN

Some people call him Maurice

As always, when the Maurice John Vaughn band hits the stage, entertainment is the name of the game. Last Monday evening, the Chicago guitarist, bandleader, singer, songwriter, saxophonist and "guy who drives the truck," as he likes to call himself, worked his way through soundcheck and into a new week with his usual blend of humour and solid musicianship.

This week marks the second time this year Vaughn has passed through Blues on Whyte, and there's a reason he's become a regular in these parts: he delivers the goods. Monday's performance saw Maurice ripping it up to particularly good effect on guitar on some slow burners while giving his band a chance to shine on a good cross-section of shuffles, boogies and old favourites. "It's all about entertainment," he told me. "It's music to dance to, reminisce to and hopefully provoke some thought."

This time around, the band features no fewer than three vocalists—Maurice, longtime bandmate/trombonist B.J. Emery and Calgary drummer Don Johnson—taking turns at the microphone. While Johnson was in particularly fine voice on "Stagger Lee" and "Sweet Little Angel," it would be a welcome change to hear him singing some of his originals this week.

"We started this tour in Florida," Johnson told me between sets. "We had some gigs in the central states, worked in Oregon and Washington, pulled two nights at Calgary's Kaos café last week, have this week in Edmonton, then start working our way back to Chicago via Salt Lake City." And still Vaughn complained jokingly about not being busy enough. "I spend about a third of the year on the road," he said, "a third of my year gigging near home, and then have some time to work on other projects."

This week the band has a couple of new recordings they'll be selling off the stand. Velvet McNair is a singer you may recall travelling through these parts with Vaughn last year. Vaughn produced her new disc, *I'm a Diva*, and he backs her on several tracks with a few numbers played by his Italian Connection, the band he uses while on the road in Europe. Also on sale: *Pure Pleasure*, the latest from Don Johnson, who pours his smooth-as-honey baritone over seven originals and a half-dozen tasty covers. Vaughn is there on guitar and a little tenor sax, but keep your ear peeled for some fine alto provided by Edmonton's P.J. Perry, as well as the work by Calgary's Ron Casat on keys and Vancouver's Russell Jackson on bass. The

recording focuses mostly on traditional fare—there's a Muddy Waters cover, some gospel—and it's Johnson's best effort yet.

Keep it Simple, stupid

The fall concert calendar is certainly picking up for blues fans. Jack Semple has two nights booked in at the Capital Hill Pub this weekend and Taj Mahal's show at the Winspear has been sold out for a week. On October 4 and 5, you can catch a resurgent

legend at the Yardbird—guitarist Jody Williams (who's appeared on recordings by Bo Diddley and Howlin' Wolf) may be the comeback story of the new millennium, now that he's returned to recording and touring after a 35-year absence. Austin-based Omar and the Howlers will be pulling into the Sidetrack Café on October 11 and 12 with legendary drummer Frosty in tow, and Muddy Waters' son Big Bill Morganfield is slated to work Festival Place in Sherwood Park in mid-November. Around

that same time, Austin guitarist Debbie Davies returns to Edmonton for the first time since the 2000 edition of the Edmonton Blues Festival. I'll do my best to keep you posted about all of them. ☺

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

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CLASSICAL NOTES



inside the concert halls

By ALLISON KYDD

How Pathétique!

Another weekend of too many musical choices looms before us. On September 26, the Edmonton Symphony Orchestra opens its Light Classics series with *Rule Britannia*, a program of "English" music not often played by the ESO. It's only fitting, says ESO artistic director David Hoyt, as "Brits have always been a large part of this orchestra." Certain composers are a foregone conclusion: Purcell (*Chacony in G minor*), Vaughan Williams (*The Lark Ascending*) and Elgar (*Pomp and Circumstance in D Major*), as well as Warlock, Poulenc, Gilliland and Holst. Guest conductor Earl Stafford also hangs around for a couple of days to conduct *Tchaikovsky Discovers America* (part of the Symphony for Kids Series), on Saturday.

Friday's highlight is another Faculty and Friends concert at Convocation Hall (University of Alberta)—this time featuring the Academy Chamber Strings, with violinists Erica Raum and Alycia Au—she's popping up everywhere these days—violinists Aaron Au and David Harding and cellists Julie Amundsen and Tanya Prochazka. Their program is *String Sextets by Canadian Composers*.

On Sunday, September 29, audiences must choose. At 1 p.m., there's a concert tribute to one of Canada's grand ladies of literature, Lucy Maud Montgomery, in the parlour at Holy Trinity Anglican Church. At 2 p.m., it's Pro Coro Canada's performance of Leonard Bernstein's *Chichester Psalms*, plus Glick and Nance. At 3 p.m., the Royal Canadian College of Organists has organized a "one-hour, hands-on demonstration of the workings of a pipe organ" at Robert-

son-Wesley United Church.

Those who've already spent their entertainment budgets on one of the recent organ extravaganzas, the ESO Master's series last weekend or the first concert in Grzegorz Nowak's *Metamorphosis* series will favour Holy Trinity's concert or the organ demonstration, which are both free. Those loyal to the acoustics of the Winspear and the crystal sound of Edmonton's first professional choir also know their place. The greedy folks who want it all have the hardest task.

Sopranos Phyllis Knox and Judith Richardson are a given in Lucy Maud's parlour along with reader Howard Saunders, for they're the entertainment. Featured songs are culled from the early years of the century, with courtly titles such as "Sweeter than Roses," "Fairest Isle" and "Hark How the Songster" by Henry Purcell; "Flow Gently, Sweet Afton," arranged by Sir Ernest MacMillan, and Stephen Foster's "Beautiful Dreamer."

This parlour entertainment begins an eight-concert series at Holy Trinity organized by choir conductor, singer, student and instructor at the University of Alberta, John Brough. In its second year, the series is designed to introduce the community to the beautiful setting of the church and provide performance opportunities for graduating music students and other high-calibre musicians. Though Holy Trinity's clinker brick exterior and traditional Anglican interior have long made it a popular venue for weddings and concerts—they were hosting concerts and plays when it was only a basement—most were run by outside groups.

With experience in choirs such as Pro Coro Canada, Brough is perfectly positioned to discuss the different expectations of professional and "volunteer" choirs. Choristers in Pro Coro, Ensemble de la Rue and similar choirs learn the music ahead of time and the few rehearsals focus on creating an ensemble. Amateur choirs such as the Schola Cantorum choir and the Holy Trinity Chancel Choir have a strong education component since reading music and singing experience are not prerequisites. Therefore, says Brough,

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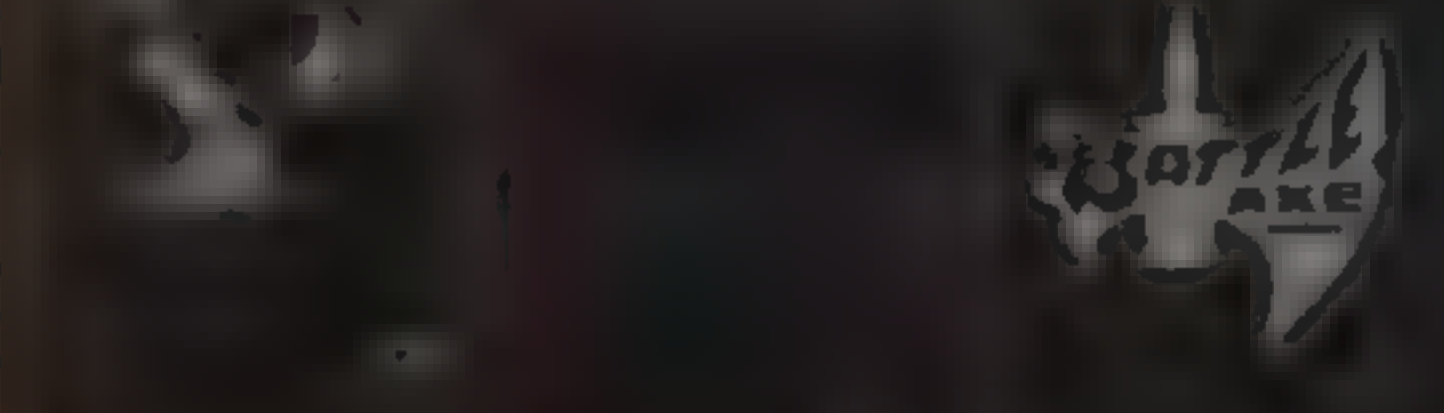
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Classical Notes

Continued from page 34

"You must be careful with the demands you place on them—but you must *have* demands, must push abilities." Conductors get in trouble, he says, if they can't adjust the "model of a perfect performance they have in [their] heads." Sometimes they must take a deep breath and be patient.

Speaking of change, both loyal fans and the merely curious

appeared for the premiere of the *Metamorphosis* series. The first concert, featuring the exquisite young cellist Denise Djokic, did not disappoint. Grzegorz Nowak, an artist from the tip of those eloquent fingers to the toes of his shiny black shoes, exuded passion and charisma. Obviously, the Maestro doesn't need the backing of the ESO organization to give a splendid performance.

The make-up orchestra of 70 players wasn't equally polished, at least not in the first work, Verdi's Overture to

Vespi Siciliani. Whether it was the confusion (in the foyer and onstage), the late start or a lack of rehearsal, it took time for the ensemble to coalesce. Djokic's Schumann *Cello Concerto in A minor*, in spite of her spirited playing, was sometimes difficult to hear. The Tchaikovsky *Symphony No. 6 in B minor* ("Pathétique"), however, was superb. Nowak's daring decision to end the first concert in a whisper (the conclusion of the *adagio lamentoso* movement) paid off, since the next sound was the roar of applause. ☐



Spliff little fingers

GrimSkunk has more on its mind these days than decriminalizing pot

By JENNY FENIAK

For more than a decade, GrimSkunk has helped give Canada a fighting chance not only in the international realm of rock music, but also in the fight for free speech in our global community. The Montreal five-piece emerged from a pot-fogged building on Bleury St. in the late '80s with a uniquely different version of hard rock. Since their punk-infused debut album *Exotic Blend*, GrimSkunk's sound has evolved from progressive rock to world beat to hardcore metal, but there's always been a message.

Many know GrimSkunk as active supporters of the decriminalization of marijuana. Back in 1984, bassist Marc (Boris) St-Maurice smoked his first joint with future bandmates Joe Evil and Franz. It would be his first step on a long road to find "herbal equality," one that eventually led to St-Maurice leaving GrimSkunk and pursuing a career in federal politics. "He was very committed towards trying to decriminalize marijuana and change public opinion and get the truth out there," says Franz. "So he started this thing called Bloc Pot in Quebec and ran provincially and then it was such a great reaction he started a federal party called the Marijuana Party. If everyone [who smokes pot] voted for him in the next election, he would be prime minister of Canada."

The low profile they've maintained over the last few years sparked rumours of a break-up, but Franz says singer/keyboardist Joe Evil was hurt when his apartment caught fire, which forced him to put music on the back burner, so to speak, for a while. But GrimSkunk has rebounded from the ordeal with the release of their seventh album, *Seventh Wave*, on their independent label Indica Records and a long-awaited new tour. "This new one is kind of more like heavy, melodic rock, but the band is always the same," says Franz. "We tried different things—like, there's more piano and programming on it and a little

bit less organ, for example. Maybe not so dark all the time."

Chasing the dragon

The band's image has also evolved with the times, even though they've used the same artist, friend Benoit Robitaille, since their first album 10 years ago. Pot leaves once littered their T-shirts and album covers, but on *Seventh Wave* they've been replaced by an intricate drawing of a dragon peering through tangled waves of light blue and deep red—an image inspired by Robitaille's doctoral studies in the anthropology of tattoos. "It was his own idea

Franz concedes "Because we wrote the songs by the ocean, we said

maybe we can use water as a theme. He came up with this idea of the mythical seventh wave and he drew this Japanese art kind of wave and then came up with the dragon that sleeps under water for a thousand years and comes out when it's reached the level of wisdom that it needs to emerge from the waters. It's based in real myths and stuff."

Franz explains the changes in the band are simply a response to the issues the members are dealing with today. When they started out decriminalizing pot was an issue they wanted to support and shed light on publicly. Their attitude towards and appreciation for marijuana hasn't changed, but with that issue gathering more momentum in the mainstream, they've felt the need to move on. "Your mind and your attention is captivated by what's affecting you the strongest," Franz says, "and right now I see global markets and rich Western people and valueless lunatics controlling the world and driving us to ruin and I'm more worried about that than pot right now." George Bush, social order, Western capitalism, Jean Chrétien's comments surrounding 9/11—if it's affecting Franz, he's talking about it. "It's up to everyone to do what they want," he says, "but my feeling is you should just be yourself. So, if being myself is whining and bitching about something that freaks me out I'm gonna do it." ☐

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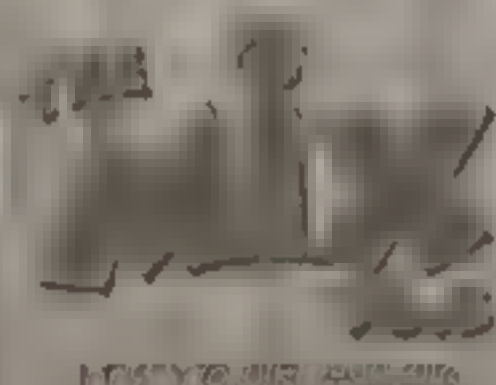
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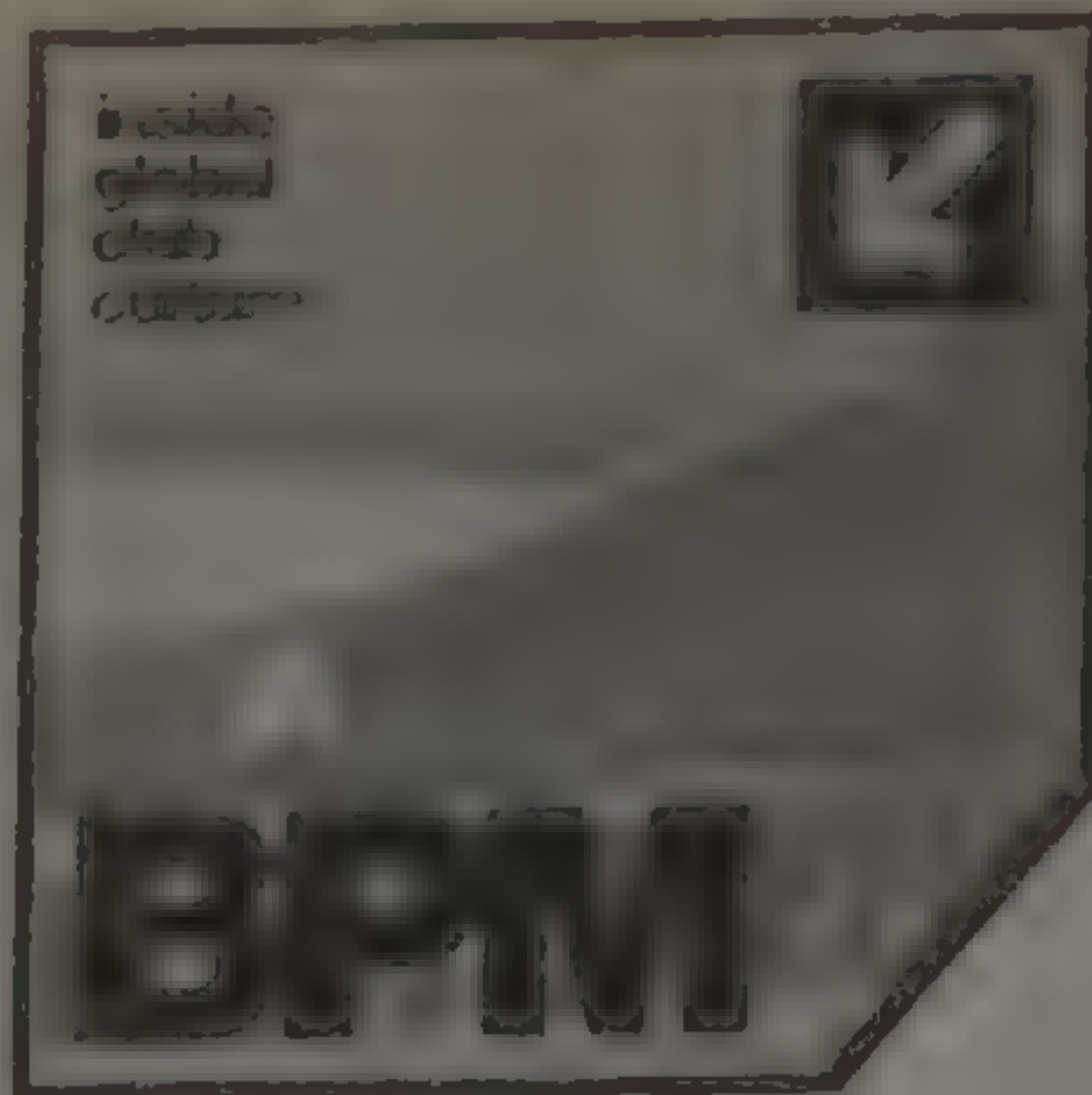
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BY DAVID STONE

The Gathering storm

Something went wrong this past weekend. Many people who arrived at the site for this year's **Nexus Gathering** last Saturday near Nojack, 150 kilometres west of Edmonton, were shocked and dismayed to find the party in chaos. By midnight, only two of the main stages were operating, while rain dogged production crews who scrambled to get the other two stages up and running. In the midst of it all, people's emotions alternated between frustration and disappointment, though many stuck it out and attempted to make the best of a bad thing.

That sight is what raised Nexus organizer Shelly Solarz's spirits when she decided to venture across the field that night. "It's a real testament to the scene," she said over the phone on Wednesday. "People are always saying that the scene is dead, but the scene has hope. So many people stayed and helped out. They tried to have fun, as if to say, 'Okay,

it's raining now. What am I going to do, pout about this?' I was really depressed at the door, thinking that nobody was having fun, but after a few hours I walked out to the party, and people were having fun. People I didn't even know were coming up to me and telling me that they were making the best of it. I thought everyone was going to come back and lynch me."

Solarz says she's unwilling to point fingers at anyone specific for what happened. In her opinion, the culprit was a series of bad circumstances that were difficult to foresee or even prevent, like the weather. "I don't want to dwell on any one particular problem," she says. "It was a series of situations that fell in the wrong place, but all you can do is look at all the people who stepped up and tried to help out. There were people who putting up tents and canopies, standing out there in the rain and trying to make this party happen. Bad things happen, unfortunately."

Nick Delgado, however, felt that the Gathering shouldn't have happened at all. Speaking over the phone from his home in Vancouver, the other major Nexus partner states that he was worried about whether the party would be able to roll out with the same quality he says Nexus is known for. "I didn't have much control of this party," he states. "At 5 p.m., I wanted to cancel it or at least postpone it because I didn't feel that it was ready. This party wasn't my vision."

If Solarz is unwilling to blame anyone, Delgado makes no bones about saying the production company hired

to do the setup was unable to get the show rolling in time. "They were late getting there, and they didn't want to listen to me at all," he says. "They are not the crew I would have used. These weren't my boys."

By his own admission, Delgado did not play a large part in this event. "I'm living in Vancouver now, going to school," he explains. "I came out to help throw a party. Now I just want to concentrate on my production career."

Solarz is apologetic for the apparent unraveling of the event, but she refuses to call the Gathering was a complete failure. "Things happen. Production companies, whatever... Everybody screws up. Nobody's perfect. The bottom line is that a lot of people were out there making the party happen, and that's more important than anything. People came together and proved that even in the worst of times, good things can happen."

A official statement will be posted today (Thursday) on the promoter's website at www.nexustribe.com,

thanking the individuals who rose to the occasion, as well as offering details about the event and the future of Nexustribe.

The latest Paris fashions

On a lighter note, some don't-miss events for ya. This Friday sees the annual return of **Max Graham**, who will play Lush as a special guest of the club's Future Funk night. Graham is on the Gold Club Series-sponsored **Shine 02** tour with up-and-coming Toronto producer Luke Fair. The following Saturday, on October 5, Future Funk will also present a special night with Toronto drum 'n' bass dons **Freaky Flow** and **MC Flipside**. Then on Friday, October 11, Toronto's live house trio **The New Deal** will return to the Rev Cabaret stage to rip up the beat once again. Not to be left out, Hall will present a special appearance by French house DJ **Dimitri From Paris**, on tour promoting his ultra-sexy *After the Playboy Mansion* mixed compilation. *Très chic, non?*

CLUB WEEKLY

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: Deja Vu, house with Khadija Jetha, Johnny Five and guest DJs • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • FRI-SAT: top 40 dance, R&B and hip hop

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invinceable, and guests—SEPT 27: DJ Phat Kat (Toronto) • SUN: Ladies Night, with Invinceable, MC J-Money and guests—SEPT 29: Ebony & Ivory Sound Crew (Ottawa)

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

CRISTAL LOUNGE—10336 Jasper Ave, info 426-

7521 • SAT: Urban Saturdays, with DJ AL-V, Wayne B and guests—SEPT 28: Ebony & Ivory Sound Crew (Ottawa); OCT 5: AL-V, Wayne B (Calgary)

ELEPHANT AND CASTLE ON WHYTE—10314 82 Ave, ph. 439-4545 • TUE: Method, breaks, hip-house with DJ Headspin

HALO—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know, with Junior Bruer Amedeo, Remo Williams and guests

LUSH/THE REV—10030-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • FRI: Future Funk—main room: The House of DV8, house and progressive with residents David Stone and Derkin with guests—SEPT 27: Max Graham (Toronto), Luke Fair (Toronto); Velvet The Trauma Room, drum 'n' bass with residents Degree, Phatcat, Skoollee and guests • SAT OCT. 5: Freaky Flow, w/ MC Flipside (Toronto)

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • THU: House with residents Tripswitch, Sweetz, Kristoff and guests • FRI: Slamin', hard house and trance with Charlie Mayhem, Crunchee and guests • SAT: house with Kristoff and guests

NEW CITY COMPOUND—10167-112 St., 413-4578 • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • SUN: Chocolate Sundaes, house with Remo, Cool Hand Luc and guests

PURE—10551-82 Avenue, 995-PURE • TUES Pure Opulence, house with residents Yvo Del-Canto and Richard Delamar, with guests • WED: Live Cargo, live electronic music with DJ Special Agent K and guests • THU: Cold & Jaded, industrial and hardcore with The Biomechanic and guests • FRI: disco house with DJ Dragon • SAT: DJ Dragon, eclectic dance music

THE ROOST—10345-104 St. • TUES: Upstairs Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant

THERAPY (late night/after hours, 18+)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky; Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Dave Thierman (hard flow), Tiff-Slip (funky hard house), Crunchee (hard house)

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NEW SOUNDS



UNDERWORLD

A HUNDRED DAYS OFF (JBO/V2)

When Darren Emerson left Underworld at the end of the 1999 world tour for the group's third album *Beaucoup Fish*, it looked like the end for the groundbreaking dance music trio. The tour was a triumph, both visually and musically (and was captured for posterity's sake on the entertaining DVD *Everything Everything*). But not even the worldwide phenomenon of "Born Slippy" could stop the British trio from fraying apart, as Emerson decided to concentrate on DJing and starting his own label, called (cheekily enough) Underwater. That left remaining members Karl Hyde and Rick Smith to endure the skepticism of fans and critics alike who believed that without Emerson's dance floor savvy, Underworld would fall into the shadows of music history.

Ignoring expectations was probably Hyde and Smith's best strategy, because every slinky beat on *A Hundred Days Off* seems to have been created by a re-energized entity. In reality, the pair treated the album like a holiday (hence the title, which refers to the British scholastic summer break), allowing them to seamlessly mix organic instrumentation into their delicious brew of unearthly beats and synths. Listen to the sunshine of "Two Months Off," with its uplifting refrain of "You bring light in," and feel

your heart glow as batucuda drums force your hips to shake. Elsewhere, on songs like the acoustic guitar-driven "Trim," you'll hear electronic music transform into soulful robot blues (and also Hyde's best lyric ever, as he warbles "Hey, classic Coca Cola," as if he'd had n't seen a bottle in years).

A Hundred Days Off is actually Underworld's most balanced, accessible, and complete work to date, devoid of much of the darkness that coloured their previous albums. It's more than dance music, although rockers like "Little Speaker" and "Dinosaur Adventure 3D" deserve to pump out of bass bins across the land. This is music that transcends genre—elegant and artful, passionate and evocative. Definitely an album of the year. ★★★★★ —DAVE JOHNSTON

THE RESIDENTS DEMONS DANCE ALONE (THE CRYPTIC CORPORATION)

The world's most famous unknown band is back, flouting the conventional music industry with their wonderfully wacky and weird music. *Demons Dance Alone* is mellower than the Residents' previous work, with melodic tracks that are accessible but still distinctive.

The band still flings plenty of absurd soundscapes and odd instrumentations headlong at the listener, but this time out, they seem more willing to allow them to develop into "catchy" tunes. The disc runs the gamut from the hauntingly sad and beautiful "Life Would Be Wonderful" to the more abstract instrumental sounds of "Thundering Skies." The variety of voices (from a Leonard Cohen-like rasp to a hollow, metallic child's whisper) deepens the album's atmosphere.

As the latest permutation of a band that has been surprising people for 30 years, *Demons Dance Alone* is an album will be quickly snapped up by their cult of fans—but it shouldn't be dismissed by those who have yet to experience their distinctive music

either. ★★★★★ —JAMES ELFORD

VARIOUS ARTISTS

OZZY OSBORN LIVE (COLUMBIA)

Wow, Ozzy sounds bad! Maybe not as bad as that guy trying to sing "Iron Man" at the karaoke club, on *Ozzfest Live*, Ozzy seems to be propped up by little more than a B12 shot, a desire for more money and a sad, lusty nostalgia for glory days past. Luckily for those who remember him from his heyday, his presence on this disc is limited to a single track, "War Pigs."

Filling up the rest of the album is a host of mediocre nü-metal bands peddling utterly interchangeable music. Rob Zombie and System of a Down throw out a couple of decent songs, but nothing that could justify buying this CD. The most unnecessary track would, of course, be "She Is Beautiful," a laughably awkward duet between the unwashed Andrew W.K. and Ozzy's daughter Kelly. One pleasant surprise is the lively cover of Metallica's "Creeping Death" by Drowning Pool. Too bad the band's late frontman didn't take his energized singing to "War Pigs" as well. ★★ —JAMES ELFORD

JULEE CRUISE THE ART OF BEING A GIRL (WATER MUSIC)

You may remember Julee Cruise as the incredibly high-voiced singer who David Lynch plucked from obscurity in the early '90s to sing "Falling," the dreamy theme song from the *Twin Peaks* TV series. Cruise released two albums of equally ethereal pop music soon afterward (*Falling Into the Night* and the underrated *The Voice of Love*), with Lynch continuing to serve as her lyricist and Lynch's house composer Angelo Badalamenti writing all the melodies. And then Cruise vanished from the public eye so completely that it was almost as though she'd been swallowed up by the Black Lodge.

Well, now she's re-emerged with a new album that bears the pointed cred-

it "all lyrics, vocal melodies and voice-overs written and performed by Julee Cruise." Cruise is obviously intent on carving out a Lynchless identity for herself here: she shows glimpses of a previously hidden, offbeat sense of humour in the brief spoken-word interludes that begin some of the songs, and the tracks forsake the slow, slow, slow, swirly-girly feel of her earlier work for a groovier, sultrier, more electronica-flavoured sound that's strongly reminiscent of Laika. The most memorable melody on the disc is still the new version of "Falling" that closes the album, but the rest of the disc is solid enough to confirm that Cruise has bigger ambitions than simply playing Trilby to Lynch's Svengali. ★★★ —PAUL MATWYCHUK

PETER GABRIEL UP (Geffen)

They say it took Peter Gabriel 10 years to make his latest album, *Up*, and he must have spent all 10 of them hunched gloomily over the studio mixing board, maintaining as little contact with the outside world as possible. How else can you explain the disc's first single, "The Barry Williams Show," a denunciation of—hop into the time machine, kids! the cynical, exploitative world of daytime TV talk shows. ("When the punches start to fly/The ratings always read so high/It's showtime!") It seems inconceivable, but Gabriel sings these tired lyrics so self-righteously, it's as if he actually thinks he's the first person to accuse Jerry Springer of staging fights in order to attract more viewers.

The videos for "Sledgehammer" and "Steam" gave Gabriel a certain reputation as a rock star with a hip sense of humour, but in fact, he's one of the most deeply humourless musicians

around. (*Up*'s CD booklet even includes a photo of a bottle melted by the Nagasaki A-bomb.) That didn't matter much early in his career, when his musical adventurousness—especially his love for the mysterious beauty of traditional African and Arabic rhythms—gave his bitter lyrics a bit of a lift. But Gabriel doesn't sound like he had any fun at all making *Up*; even after fussing over these songs for a decade and bringing in Nusrat Fateh Ali Khan and the Blind Boys of Alabama to liven them up, they still sound drab, turgid, passionless and ridiculously overproduced—like a "gut-wrenching" poem perfectly inscribed on designer stationery with a \$500 Montblanc pen. ★★ —PAUL MATWYCHUK

LADYTRON LIGHT & MAGIC (EMPEROR NORTON)

Kraftwerk was onto something when they pronounced "We are the robots." Ladytron's last album, *614*, was a clever mix of bounce and sinister riffs built around the monotone of vocalist Helen Marnie. Not unlike ancestors like the Human League, Ladytron made dryly witty music that demanded a sophisticated ear.

Well, *Light & Magic* will not win them any new fans among the masses who like their music devoid of elitist sensibilities. However, for people who enjoy some cool detachment and dark humour in their entertainment, *Light & Magic*'s Teutonic pop will fill the need very well. Besides, just about every number will tap its way into your brain like a nail, as "Seventeen" and "Blue Jeans" have with mine. Break out the black mascara and unisex black fatigues, Dieter. Now we dance! ★★★ —DAVE JOHNSTON

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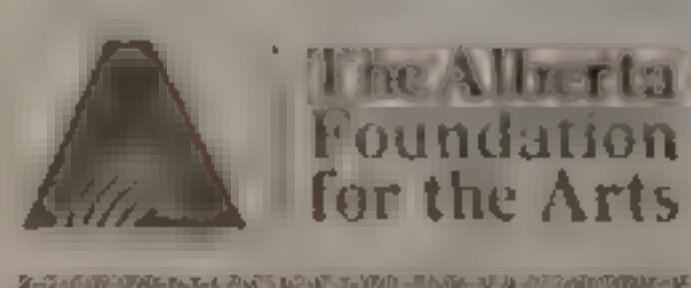
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STRAIGHT

VUE
WEEKLY



It might as well be spring

Ron Sexsmith finds
the sunny side of
the street

By DAN RUBINSTEIN

Yellow leaves are being flung across back alleys by gusty September winds. The harvest moon hangs heavy. Sunsets, though still stunning, are brief. It's fall—the perfect season for a new Ron Sexsmith album. Except *Cobblestone Runway*, his sixth record, is not quite as autumnal as previous releases.

Packaged with a bonus CD, *Grand Opera Lane* (an indie album Sexsmith and the Uncool recorded with producer Bob Wiseman back in 1987), *Cobblestone Runway* is not quite as cozy as that pullover you sink into to ward off the gray day outside. There are just too many optimistic songs here. "I think the album is very spring-like," Sexsmith agrees over the phone from Toronto. "A lot of people have said it's my happiest album yet."

Of course, Sexsmith being Sexsmith, unabashed joy this is not. There's a darkness, a sadness, beneath all of that hope. And the often-mournful, always meditative singer/songwriter has a perfectly good reason. He wrote most of the songs that appear on *Cobblestone Runway* after splitting up with his wife. Separated from his partner and children, Sexsmith was staying with his accountant. It felt like he was living at home with his parents. But there was a piano in the house. So he'd wake up, pour himself a coffee, sit at the keys and work on his playing while trying to cobble some hopeful songs together. "I tend to write a lot anyway," says Sexsmith. "But that was a real writing frenzy because I had all these ideas and tunes in my head."

A song for Martin

At the time, Sexsmith was also waiting for his second-latest album, the Steve Earle-produced *Blue Boy*, to be freed from a full year of record company legal wrangling. The emancipation complete, he started touring, and during a short break in London, Sexsmith hooked up with Swedish producer Martin Terefe. The two had collaborated before: Terefe produced a duet between English singer Shea Seger and Sexsmith for one of her albums as well as a track Sexsmith contributed to a Ray Davies tribute album. The men had actually known each other since 1994 and they'd run into each other once in a while in London and New York. But Sexsmith says he never really paid much attention to Terefe ("He was just an acquaintance") until they worked together. "That was when I said, 'Whoa, I've been blind,'" recalls Sexsmith.



In just five days, they recorded 12 songs, cutting two more last December. In middle of a tour, Sexsmith wasn't overjoyed about losing his days off. But those feelings were allayed in the studio when they'd get songs down in just one or two takes, with a cast of Terefe's Swedish musician friends adding everything from strings and synths to bells and electronic grooves and that liner note staple: noises. "It was all smooth," says Sexsmith. "I'm Canadian right? They were so fast and everything sounded good to me. When I left, I said, 'There's not much Martin can do to wreck it.'"

The "Hills" are revived

"When I left," he continues, "it sounded like a record. I mean, it had bass and drums and keyboards, right? But I wasn't there for the overdubs, so I said, 'Go nuts.' Anything that bothered me, I knew I could take it off." And go nuts Terefe did, adding a choir to one track, a disco beat to another and remixing the song "Gold in Them Hills" with Coldplay's Chris Martin singing a verse. "I had mixed feelings at first," Sexsmith says about hearing Terefe's surprising vocal addition. "It was one of my favourite tracks, and when you're used to hearing something one way... So I had this knee-jerk reaction." But people seemed to like it, so they compromised and included both versions of the song (which appeared on an episode of *Queer As Folk* last April).

"I gave [Terefe] the complete run of the album," Sexsmith says, "because I trusted his taste and judgment. And I'm not that big a fan of the studio, all those knobs and buttons." Sexsmith also isn't a big fan of doing things autocratically, of insisting that his way is the only way. "I've always been very open-minded," he says. "It's hard to form opinions sometimes. Sometimes I want to sit back and think about things. There's a lot of uncertainty in the world. Things are always kinda up in the air. But it's a nice feeling, really. Because it means good things can come around." ☐

Ron Sexsmith
Sidetrack Café • Fri, Sept 27

film

Habitat for humanity

Chris Smith causes a domestic disturbance in delightful *Home Movie*

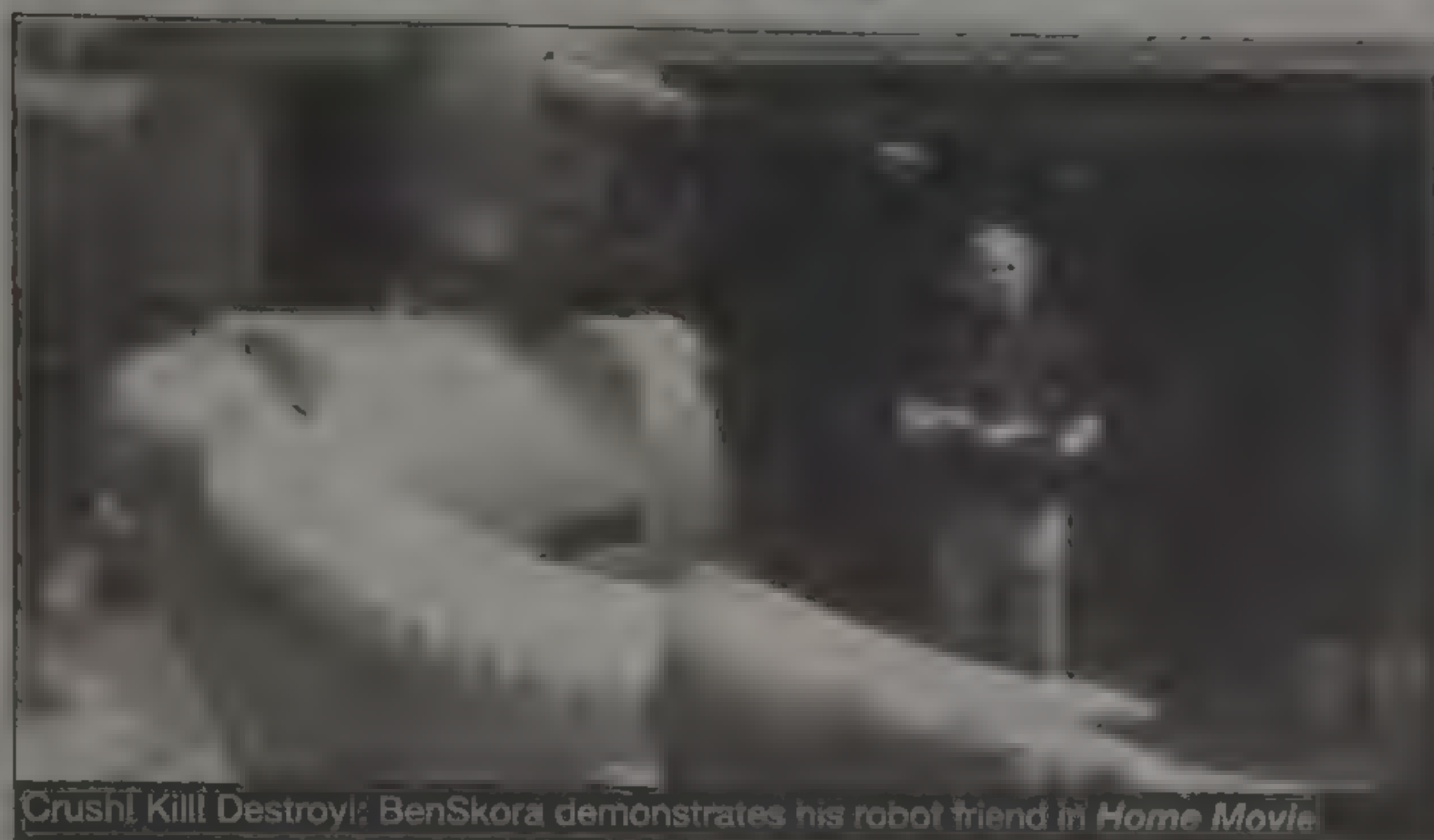
BY JOSEF BRAUN

Chris Smith's documentary *Home Movie* is a big-hearted, multifaceted portrait of some of the most curious and inspiring mutations of the American Dream. Smith unearths the frontier mentality as it survives in the American psyche by profiling the residents of five extraordinary homes, and in the process reveals how the desire to customize one's abode can be not just an extension of a person or family's individuality but also a way to realize one's sense of place in the world. Some of Smith's subjects use their homes to remove themselves from society, others to foster a new relationship with their neighbours. What links all of these people is their re-envisioning of the concept of home and space in the 21st century.

Home Movie is sort of an American version of *26 Bathrooms*, Peter Greenaway's affectionate whirlwind tour of lovingly lived-in English abatories. But Smith's subjects aren't just renovating hobbyists; they're single-minded obsessives, modern mystics and tireless inventors. One family has transformed a dilapidated Kansas missile silo into a haven of New Age serenity, viewing their home as a bridge between the Cold War and what they believe is a new era of hope. Another has restructured their California bungalow into a playground for their countless cats, going so far as to build an unenterable (for humans), cat-only sanctuary, hilariously lined with forbidding caged effigies of mice that look like something out of *Heart of Darkness*. And there's Linda Beech, a doctor of psychology and former Japanese TV star who lives in a treehouse in a remote Hawaiian jungle surrounded by astounding natural beauty. "Abundantly flowing water," Beech exclaims, gazing at the waterfall that provides her home's power. "That's how I describe luxury."

Deck support

Smith develops a particularly warm relationship with Louisiana alligator rancher Bill Tregle, who lives in a humbly designed houseboat sur-



Crush! Kill! Destroy! Ben Skora demonstrates his robot friend in *Home Movie*

rounded by a tranquil expanse of shellfish-rich river which he admires from his deck. "A houseboat without a deck is like pancakes without syrup," Tregle says with genuine pride. His may be the least spectacular of *Home Movie*'s remarkable residences, but, filled as it is with all variety of mementos and personalized warmth, it is one of the most touching.

The clearest embodiment of *Home Movie*'s themes, however, would have to be the home of Chicago eccentric Ben Skora, who took a neglected and dull suburban bungalow and made it "all electronic." Skora's house is a bit like Pee-wee Herman's in *Pee-wee's Big Adventure* minus the kiddie stuff. Lights not only turn on and off but follow you around by phone command. Vanity dressers split in half to reveal passageways to bathrooms

[review] documentary

where mannequin hands poke out of tiled walls to pass you the soap. Skora also shows photos from the time he built a ski jump over his garage, and a robot he takes to the mall and has programmed to dance with the ladies.

Many of the questions about exploitation and artifice that often bother me when I watch documentaries were given a rest as I watched *Home Movie*. Smith doesn't strive for the noble if impossible ethics of groundbreaking documentarian Frederick Wiseman; his involvement in his subjects' lives is overt and, perhaps ironically, this approach actually makes it easier to see the film's guts and view Smith's intentions. Smith has shaped *Home Movie* less as a fly-on-the-wall voyeur piece than a carefully structured tribute to his subjects' fascinating lifestyles. He never seems to be mocking these people but honouring them. After watching *Home Movie*, I felt like

(with the possible exception of the cat people) I wanted to spend some quality time with every one of these people and trip out in their homes.

Jonesing for Smith

Home Movie makes it easier to understand how *American Movie*, the outstanding and uproariously funny documentary that Smith made with Sarah Price, was created. There's no denying the showmanship of *American Movie*'s Mark Borchardt—I've watched the film three times and still almost felt like I was being put on every time. But rather than pretend that the filmmakers made no accommodations for Borchardt's one-man suburban circus act, Smith and Price presented Borchardt's story in the spirit of his personality, highlighting his quirks without forcing anything upon him or his friends. The result was one of the best movies of 2000.

And I could say the same thing about *Home Movie* in 2002. This kind of filmmaking is exceptional no matter how you classify it. Smith is observant and respectful, yet has an impeccable eye for kitsch and eccentricity. His films are funny because people are funny, and they have heart because he's so obviously invested his own heart in the telling of their stories.

Wait for the credits to finish after *Home Movie* and you'll also be able to see *Heavy Metal Parking Lot*, a 17-minute flurry of interviews with audience members at a 1986 Judas Priest concert. It's worth seeing, but it arguably does everything wrong that Smith does right; it feels a little mean-spirited. **D**

Home Movie
Directed by Chris Smith • Showing
with *Heavy Metal Parking Lot* •
Zeidler Hall, The Citadel • Sat-Mon,
Sept 28-30 (7 and 9pm) • Metro
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ENTERTAINMENT REPORTING 101



- 1 *Barbershop* sold \$13.3 million worth of exclusive hair-care products!
- 2 *The Banger Sisters* nailed 10.3 million roadies!
- 3 *My Big Fat Greek Wedding* was del-

uged with 10 million last-minute response cards!

- 4 *Ballistic: Ecks vs. Sever* recycled 7.11 million action-movie clichés!
- 5 *The Four Feathers* was judged a coward by 7.1 million loved ones!
- 6 *One Hour Photo* returned a batch of snapshots marred by 4.7 million thumbs!
- 7 (tie) *Stealing Harvard* bought \$3.5 million worth of balalaikas!
- 8 (tie) M. Night Shyamalan's large role in *Signs* caused Alfred Hitchcock to spin 3.5 million times in his grave!
- 9 *Swimfan* swallowed 3.4 million gallons of pool water!
- 10 *Trapped* took audiences hostage for a \$3.2 million ransom!

THE ASTERISK*

Djimon Hounsou has a commercial ranch in Montana, where he raises horses for auction; he lives there eight months of the year.

Bebe Neuwirth has a barbed-wire design tattooed around her waist.

Dwight Yoakam did uncredited script doctoring work on the screenplay of *Crash*.

Crossroads co-star Taryn Manning auditioned 12 times for the role of Lana Lang on the WB's *Smallville*.

Everybody Loves Raymond co-star Peter Boyle has never set foot on a boat of any kind.

Pink has a diploma in graphic design from the DeVry Institute.

As a favour to his *Red Dragon* co-star

Mary-Louise Parker, Edward Norton will play Chet Seaborn, the younger brother of Rob Lowe's character Sam on three episodes of *The West Wing* this fall.

Cate Blanchett has six toes on her right foot.

Enrique Iglesias is fluent in Japanese.

Before launching her career as an actor, Angie Harmon won back-to-back blue ribbons in the annual Betty Crocker baking contest.

Lisa Loeb lent her name to a line of designer eyewear, available only in Spain.

Since the age of 12, Jon Stewart has reread George Eliot's *Middlemarch* at least once a year.

*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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Crazy 'bout a sharp-dressed Chan

The Tuxedo dresses
Jackie Chan up but
has no place to go

BY JOSEF BRAUN

In his newest U.S. feature *The Tuxedo*, Jackie Chan plays an immigrant cab driver named Jimmy Tong who inadvertently enters the employ of playboy millionaire Clark Devlin (Jason Isaacs) as his chauffeur. With his good-natured wit, Jimmy gains Devlin's confidence and knowledge of the mysterious tuxedo that Devlin keeps stored very unmythically under a white spotlight in the centre of his fabulous wardrobe. When Devlin is suddenly hospitalized, Jimmy tries on the tux and discovers why Devlin coveted it so: it has the ability to allow its wearer to climb walls like Spider-Man, run as fast as the Flash, shake booty like James Brown and engage in combat with the dexterity and inventiveness of, well, Jackie Chan.

Soon enough, Jimmy is embroiled in a CSA shakedown as fantastical as Devlin's magic tux: Diedrich Banning (Ritchie Coster), with the help of wacky mad scientist Dr. Simms (Peter Stormare in the typical get-up of white lab coat, electrocuted hair and bent glasses), is about to dominate the U.S. fresh water market by poisoning the country's water supply

with evil insects so that his brand of bottled water will be the only drinkable liquid available. The premise is, of course, ridiculous—sillier than something out of *Spy Kids*. Indeed, you might be wondering if *The Tuxedo* is in fact something you can take the little ones to. Well, the marketing folks at DreamWorks were probably wondering the same thing.

Perhaps the most interesting thing about the largely humdrum *Tuxedo* is that it doesn't seem sure what sort of movie it wants to be. As a kid's movie, scenes like the one in which a VIP with a Bill Gates haircut

[review] action

shrivels to death in 60 seconds might be a little much. The introduction of Jimmy's sidekick, the ostensibly brainy new CSA Agent Del Blaine, played by the curvaceous Jennifer Love Hewitt, curiously plunges the film deep into the territory of lecherous comedy, with every other guy on screen leaning in for a better look at her womanly goods.

Hardest-working lech in
show business

The surprising thing is how relatively understated (relative to *American Pie*, anyway) all this broad sex humour is. (The most disappointing moment comes when Mr. James Brown him-

Jackie Chan, looking elegant in *The Tuxedo*

self makes a special appearance, only to be given the very cheap shot of telling Hewitt she has "a nice rack.") Both Hewitt and Chan are given ample opportunity to use their sex appeal as weapons too (again, not exactly kid-friendly material)—Chan gets one of his best moments in a scene where thugs bust in on a hotel room and Chan has to fight them off while trying to put back on his pants!

Nonetheless, taken as a whole, *The Tuxedo* doesn't add up to a whole lot, despite its entertainment value (anything with Chan in it is bound to be entertaining), a smattering of appealing performances (Debi Mazar's Sleena is a hoot) and its oddly unconventional twists (like the refreshing lack of romance between Chan and Hewitt). As for Chan's onscreen prospects, as his body

becomes less willing to take the sort of abuse he regularly puts it through in his mesmerizing martial arts melees, it's probably worth mentioning that my favourite part of *The Tuxedo* happens before Chan gets to do any wild stunts. In his first scene Chan sports a Hooters T-shirt and a soul patch while desperately trying to put the moves on a foxy woman working in an art gallery—a sequence that should assure fans that Chan's Buster Keaton-style comic talents should have no trouble surviving the slowing down of his Bruce Lee-style fighting prowess. **D**

The Tuxedo

Directed by Kevin Donovan • Written by Michael J. Wilson and Michael Leeson • Starring Jackie Chan and Jennifer Love Hewitt • Opens Fri, Sept 27

The opposite of Ecks

Railway boxcars
blow up boringly
throughout
boneheaded *Ballistic*

BY JOSEF BRAUN

Both times I've been to Mexico, a funny thing happens. Inevitably, I'll be taking a long trip on a bus equipped with a VCR, and shortly after the journey begins my fellow passengers and I get treated to some low-budget, direct-to-video American action movie I've never even heard of starring Dolph Lundgren (this isn't poetic license—it's always Dolph Lundgren) which consists of nothing more than Dolph trampolineing out of explosions, a bit of terse, poorly-written dialogue and maybe a babe in a tight T-shirt thrown in for good measure. Why these films seem to captivate Mexican bus passengers I don't claim to understand; my point is that whatever kernel of charm these movies might have in such an unobtrusive context dissolves into sheer, frustrating boredom when they're blown up onto big screens all over North America and feature major movie stars who should know better than to lend their talents to such a piece of garbage.

Ballistic: Ecks vs. Sever is one of the dumbest, least entertaining films I've seen this year. Its narrative

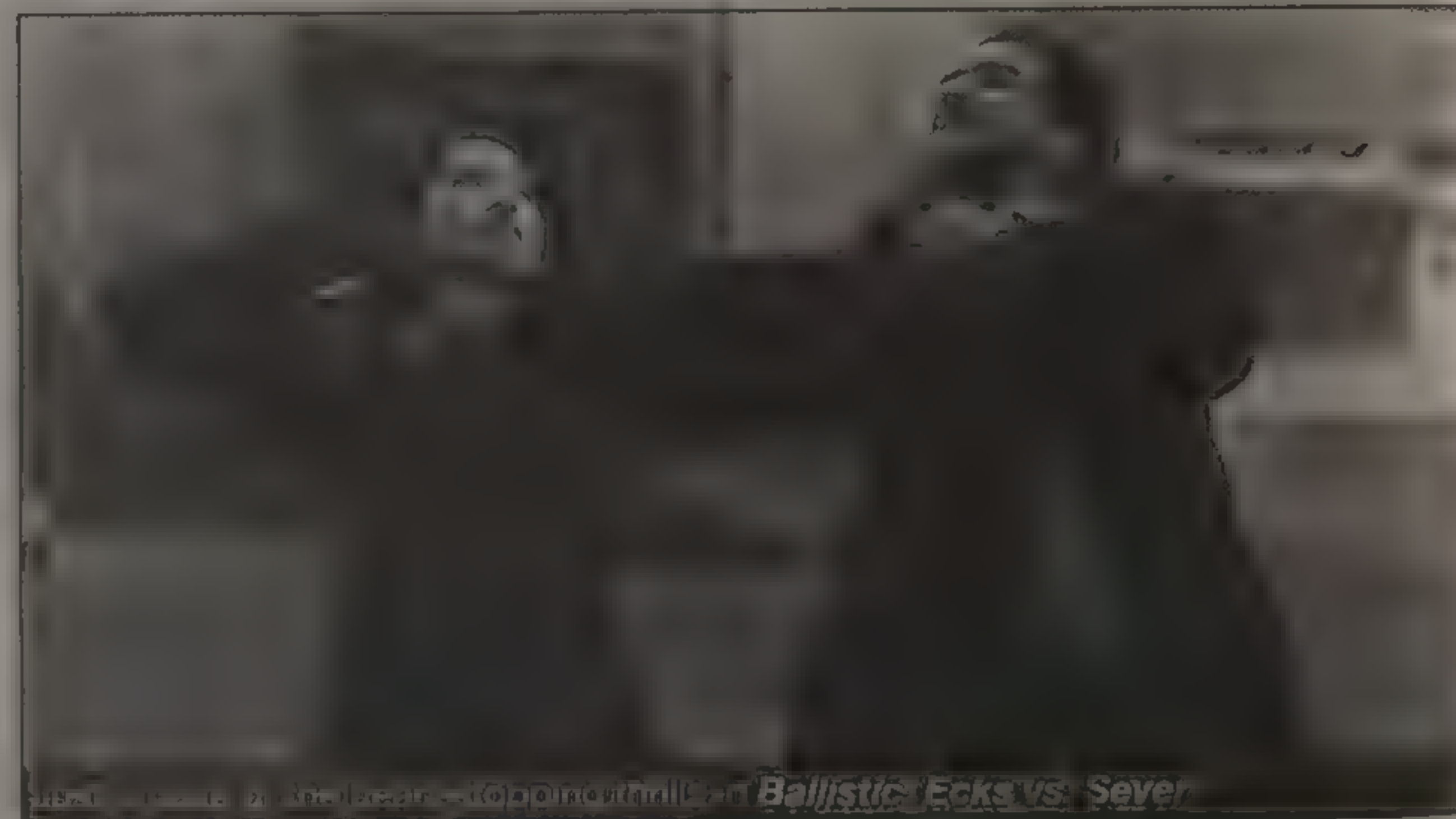
is even less comprehensible than it is engaging—and that's surprising, considering they needed only enough narrative to justify 90 minutes of numbing explosions and a relentless, turgid soundtrack. (Try to imagine a horribly misguided, poorly executed fusion of *Enigma* and *Jan Hammer* and you might get an idea of what a torturous aural experience *Ballistic* is.) Though *Ballistic* marks his Hollywood debut, all the film's ads bear the cute tagline "Directed by Kaos" (Kaos being a lame alias for 28-year-old Thai-born filmmaker Wych

[review] action

Kaosayananda). But the joke is on the audience. *Ballistic* is directed by chaos all right, and you're gonna have to pay \$12 or whatever the going rate is to find out just how little energy a whole lot of chaos can generate.

Life with Lucy

Written by Alan McElroy (the screenwriter of *Spawn*, whose upcoming project is some thriller starring David Hasselhoff), *Ballistic* is littered with confusing allusions to its characters' tragic pasts. Sever (Lucy Liu) is a former DIA agent who—if I've got this right—may have been adopted by some evil superagent training school as a girl after being abandoned by heartless parents in China who want-



ed a boy. Sever has apparently started a family of her own (photos of her nursing a baby emerge here and there), but they were killed... or something. Sever's not pleased with the situation in any case, and (as that inane title promises) goes ballistic, plotting revenge on her evil mastermind former boss. She kidnaps his son, who has some crazy, microscopic death device smuggled in his body, takes him to some secret lair not too far from Vancouver's Stanley Park and teaches him (I'm not joking) origami.

Enter Agent Ecks (Antonio Banderas). Turns out that evil mastermind's kid is actually *his*, along with evil mastermind's wife (Talisa Soto), who Ecks thought was dead. (You might wonder how two olive-skinned lovers gave birth to such a pale, blue-eyed child.) So Ecks, in tacit partnership with evil master-

mind, goes after Sever too, though in the end they of course team up to reunite Ecks's family and kill evil mastermind, in a climactic scene that pointlessly blows up countless railcars in an abandoned trainyard.

Kaos approaches this script not by doing a poor imitation of John Woo, but by aping only a single trick in Woo's magic bag: the dramatic slo-mo. *The whole goddamn movie* is practically in slo-mo, as though unleashing the meandering scenes of wooden acting and uninvited staged combat at normal speed wasn't tiresome enough. At least you can pass the time spotting Vancouver landmarks. **D**

Ballistic: Ecks vs. Sever

Directed by Kaos • Written by Alan B. McElroy • Starring Antonio Banderas and Lucy Liu • Now playing

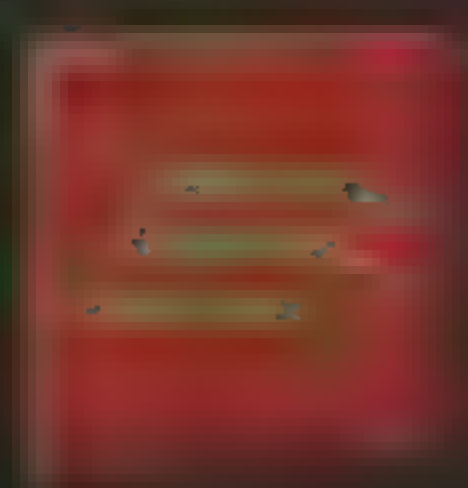


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[review] indie

Florida primary

Despite all its amiable characters, its quaint, inviting setting, its plentiful humour and its easy pacing, there's an unmistakable air of slow motion catastrophe that permeates writer/director/editor John Sayles's *Sunshine State*. There are no histrionics to illustrate this feeling of doom, only an insidiously ingrained sense of resignation to forces that seem almost completely beyond anyone's control. Corporate developers have arrived and locked their teeth into the neighbouring communities of Delrona Beach and Lincoln Beach, Florida, planning to level and Disney-fy the landscape, and it seems there's little the residents can do but accept the buyouts and bid farewell to what now seem like outdated virtues: character and history. "The trick of facing an undertow," one character explains, "is not to fight it."

But, though they're faced with a kind of cultural death, Sayles's characters are anything but dormant; they're alive, opinionated, funny, sexy and sometimes in opposition to each other despite their common cause. *Sunshine State* eloquently laces together a diverse group of people with individual interests, problems and motivations as well as generational conflicts that tie seamlessly into Sayles' social themes. Few of these people seem actively interested in the political undercurrent running through the film, yet each of them can't help but be affected by it.

There's Marly (Eddie Falco), who wants to protect her father's motel from the developers, but whose heart isn't into running it. Or Desiree (Angela Bassett, radiant as ever), back home with her new husband (James McDaniel) after fleeing as a teenager 25 years ago, who doesn't want to help her mother's battle to hold onto the black enclave of Lincoln Beach but gets drawn into the fight by old family friend Dr. Lloyd (Bill Cobbs). Or Francine (Mary Steenburgen), ardently (if pathetically) attempting to revive community spirit through the inauguration of a festival to celebrate their not-so-pretty pirate past. Or Desiree's old boyfriend Flash Phillips (Tom Wright), who desperately wants to capitalize on his minor fame as a football hero by becoming a friendly-faced spokesman for the developers and the renewed wealth they promise.

Sayles doesn't judge any of these characters, but uses them to further emphasize the complexity of the situation at hand. So much of what happens in *Sunshine State* finds deeper resonance with Sayles's ideas, yet some of the best scenes almost seem to have wriggled away from any agenda Sayles might have begun with (particularly Falco's lovely scenes of hesitant intimacy with Timothy Hutton, sitting under the stars or rowing through the Everglades talking about their lives). Ultimately, I cared about what happened to the people in this film not because of my sympathies with their struggle, but because I was granted a few precious moments with each of them and came to understand their personal ideas of home. —JOSEF BRAUN

A youthful John Sayles on the set of his 1984 film *The Brother From Another Planet*

Sunshine superman

John Sayles goes to Florida, but doesn't retire, in *Sunshine State*

BY JOSEF BRAUN

Many of my favourite American films tend to closely examine a single community or some isolated corner of the American landscape and carefully uncover what about this place and the people who live there makes it so distinctive. Accordingly, the setting of a film by John Sayles is never incidental. Much of his best work—films like *Matewan*, *City of Hope*, *Lone Star* or his latest, *Sunshine State*—reference their settings right in the title. "Places have character just like people do," Sayles says. "When there's something unique about it, that's what makes it interesting."

Sunshine State is about the integrity of place. It examines two neighbouring Florida communities and reveals how corporate tourism threatens their uniqueness. Inevitably, broader social concerns circulate through the film (as they certainly did during my conversation with Sayles), but Sayles's focus remains pleasingly fixed on small things, individual places and the intricacies

of human behaviour. Like Robert Altman, Sayles has a knack for granting us intimate, idiosyncratic glimpses of his settings without having to surrender to or ignore the astute political questioning that drive his films.

Sayles and I spoke in early July, talking a great deal about politics, people and places. I was in Toronto in the midst of both a heat wave and a garbage strike; Sayles was in upstate New York staring at a huge pile of wood that he just split with a hydraulic log-splitter he borrowed from a friend who makes log furniture.

[review] indie

Vue Weekly: I've been wondering where your films get their first spark—if they're inspired by, say, an image or character, a particular landscape or political concern.

John Sayles: It's usually stories I see in the world that seem like they're starting to form a pattern. And there's these dots that need to be connected with questions: How do people live here? How does living in this place affect them? If this is how they act, what's going on in their minds? A lot of it just comes from a desire to know more. It can be a situation like when I went to Alaska 10 years before I made a movie set there [1999's *Limbo*]. Alas-

ka's our biggest state, yet it's got the least people in it. What does it do to you, living in one of the last places in the U.S. where you're small and nature is definitely big? What kind of people are attracted to go there?

Florida I've been going to since I was four or five. My mother's parents lived just north of Miami, so I grew up with that iconic '50s Florida, with all those old roadside attractions. Now it's fallen under the spreading influence of corporate tourism, and the transformation is enormous. The last time I went down there, I was so struck by the change that I decided to write a movie about what that change does to people. It's one thing to live in a tourist town; it has its own kind of quirks. It's another to be an employee in somebody's corporate scheme where the headquarters are in Atlanta and nobody you know has anything to do with the top echelons of whatever chain you're part of. I think it affects how rooted you feel, your ties with any local history or your stake in the place.

VW: There are some who look at certain films of yours and seem forever repulsed by the sociopolitical ramifications of the work, as though they're being force-fed leftist propaganda.

JS: Well, especially in U.S. criticism, there's a strong strain of distrust of any content, a feeling of that not being what movies are for, that

we only go to movies to escape reality. It's almost like cheating for one to be about something. And then sometimes there's just something in a movie that upsets the worldview of whoever is writing about it and they automatically dislike it.

VW: Yet *Sunshine State* doesn't feel like a radical call to arms against juggernaut developers. In a pretty gentle manner, it seems to just ask the viewer to take a look at this community, at these individuals, and see if you can't understand what's at stake for them.

JS: "Look at where we are" is a lot of what I'm saying, and that may be a more or less extreme situation. In *Men With Guns*, we're in a country that's going through this violent confrontation and it's bad for the people who don't have guns. In Florida there isn't a massive, violent confrontation going on at the moment but there is a concentrated version of a trend happening all over the Western world—and what do we do about it? Should anything be done about it?

VW: What do you think differentiates the pirates being romanticized in *Buccaneer Days* from the corporate pirates trying to exploit the community in *Sunshine State*?

JS: I think the corporate pirates are operating under a much more legitimized system. There's been so much talk in the last 50 years about free trade. And never in the history

Sudan death overtime

The *Four Feathers* remake is just as outdated as the previous six versions

BY JOSEF BRAUN

Like a carefully shaped gem with an unmistakable flaw in its centre, the latest cinematic adaptation of A.E.W. Mason's *The Four Feathers*, this time directed by Indian-born filmmaker Shekhar Kapur, is a film that can't help but seem compromised in every way no matter what angle you view it from. Mason's tale of redemption and the meaning of bravery set against the British campaign against the Madhi in the Sudan seems more irrelevant now than ever, and if Kapur's lush new realization of the novel nevertheless smells like something Oscar-worthy, that's only because its hollow themes and inability to say something new about war is still all too typical of Hollywood war films.

Our protagonist is Harry Feverham (Heath Ledger), a young soldier who, upon learning of his company's assignment to travel to the Sudan to "protect the integrity of the British Empire," resigns from his post and loses the respect of not only his three closest army friends but also his fiancée Ethne (Kate Hudson). The four of them post him the white feathers of the story's

title, which are symbols of cowardice. It is an inescapable fact of Mason's 100-year-old story—in fact, the very heart of it—that Harry is not to be regarded as a conscientious objector, but a chicken. At one point, Harry does question the purpose of the British occupation of some distant desert, but this ques-

[review] **drama**

tion is swiftly dismissed so that soon after, Harry can work up the gumption to go to that desert on his own and, through some rather implausible means, disguise himself as one of the locals and infiltrate the Madhi to help his pals.

Kapur relation

You might assume that Kapur's involvement in *The Four Feathers*, not to mention that of screenwriters Michael Schiffer and Hossein Amini (who wrote Iain Softley's *The Wings of the Dove*), would ensure some kind of new spin on Mason's crusty defense of manly honour in the era of rampant colonialism. But the morals that sew up Mason's novel are so airtight that any attempt to unravel them only confuses the matter. The most affecting moments in the film simply ram home the horrors of war by detailing the thoughtlessness of decisions made in the heat of battle. The flair for

historical sweep that Kapur displayed in *Elizabeth* is still in effect (particularly in the way he and cinematographer Robert Richardson convey the terrifying vastness of desert surrounding the Brits), but it's overshadowed by his film's utter pointlessness and wearying pace.

Strangely enough, the film's most interesting performance comes from Djimon Hounsou as Abou, Harry's African warrior buddy, whose unquestioning allegiance to Harry is not only perplexing but gives one cause to think of the film as downright racist. Abou is Harry's faithful Tonto, his Bagger Vance, helping him recover his swing by aiding him in his pursuit of glory. His reason for supporting Harry to death-defying extremes? "God put you in my way," Abou says. Indeed, I can't decide if the religious inclinations of the Africans in *The Four Feathers* are meant to make them appear more noble or more naive.

The first time we meet a Madhi soldier, he refuses to surrender to the Brits surrounding him, choosing death instead. Coming hot on the heels of the scene that reveals Harry's cowardice, this act appears meant to represent some sort of bravery unknown to "civilized" Europeans. But because the Madhi are given no

who can do something that I haven't seen them do before. I'd never seen Jane Alexander play a Southerner. I hadn't seen Ralph Waite in something with any meat on it for a while. Edie Falco I'd only seen in *The Sopranos* once, but I've seen her in several independent movies and was very struck by what a range she could play. Angela I'd seen mostly in very glamorous parts for a while and I knew she was capable of much more. It's always more interesting to take good actors and give them something fresh to do.

VW: I imagine there's also a challenge in casting certain actors to play everyday-type folks when the audience knows them as a celebrity.

JS: You have to be aware of the ecology of the piece. When we made *Return of the Secaucus 7*, we might have been able to interest somebody like Richard Dreyfuss, who was the right age at the time. But then you've got an ensemble where one actor is very well-known and the others aren't. As I continue making movies and the characters are now in their 40s or 50s, actors I'm considering frequently have some kind of track record. So it becomes harder to find the right balance.

VW: You've stated that you "see patriotism and consumerism being touted as identical virtues." Where does a film like *Sunshine State* sit in this precarious cultural climate?

JS: Sometime early in the '80s, I started hearing people say, "Yes, but we have a capitalist government." I think what they meant was a democratic government, but the two get

very confused. We had Reagan in office saying, "I always wanted to think of America as a place where a man could get rich." That was not what our founding fathers set out to provide. That wasn't the point. Part of what's being addressed in *Sunshine State* is that, in the last decade, there's been a total surrender to corporate power. In Florida, I encountered this phenomenon of the gated community. There's a certain likeness of resident there because everyone is someone who can afford to be there. These people basically don't want to be out in the mess of the rest of the world—and democracy is messy—and so they chose to say that they'll have an advisory board, but their government is the corporation who started the gated community.

To me, that seems to be where the Western world is headed. And out of a sort of weary resignation, people are accepting this and I don't know if they understand what it will lead to. It's the old dictionary definition of fascism, when government and business are the same thing.

VW: Though in *Sunshine State*, history ultimately takes a sort of revenge on corporate ideology.

JS: Well, I think it's a pretty temporary victory, but history does catch up with you. You ignore it at your own risk. If you repress it long enough, it tends to rear its ugly head when you least expect it. ☺

Sunshine State

Written and directed by John Sayles •
Starring Angela Bassett, Edie Falco and
Timothy Hutton • Opens Fri, Sept 26



Heath Ledger is just another man in *The Four Feathers*

other distinguishing characteristics, all we can do as an audience is sit back and feel as bewildered by their otherness as those unlikable white soldiers up on the screen. ☹

The Four Feathers

Directed by Shekhar Kapur. Written by Michael Schiffer and Hossein Amini. Starring Heath Ledger, Wes Bentley and Kate Hudson • Now playing

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Will Robinson Self, The Austin Chronicle

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FILM WEEKLY

NEW THIS WEEK



Home Movie (M) American Movie director Chris Smith's offbeat documentary interweaves portraits of five eccentric individuals and the even more unique and extraordinary homes they've designed for themselves to live in. Showing with *Heavy Metal* Parking Lot. Zeidler Hall, The Citadel; Sat-Mon, Sept 28-30 (7 and 9pm)

The Genetic Takeover (or Mutant Food) (M) Karl Parent and Louise Vandelac's muck-raking documentary about multinational food and agriculture companies' increasing reliance on genetically modified food, and their disregard of its possible ill effects on consumers and the environment. Zeidler Hall, The Citadel; Thu, Sept 26 (7pm)



Sunshine State (P) Angela Bassett, Edie Falco, Mary Steenburgen, Timothy Hutton and Alan King star in *City of Hope* writer/director John Sayles's ensemble drama about the inhabitants of a past-its-prime Florida island that is being eyed by developers as the site of a new country club resort.

Sweet Home Alabama (CO, FP, GR, L) Reese Witherspoon, Josh Lucas, Patrick Dempsey and Candice Bergen star in *Ever After* director Andy Tennant's romantic comedy about a New York fashion designer who must travel home to Alabama and obtain a divorce from her estranged white-trash husband when her new Park Avenue boyfriend proposes marriage.

The Tuxedo (CO, FP, GR, L) Jackie Chan, Jennifer Love Hewitt and Jason Isaacs star in TV commercial director Kevin Donovan's spy spoof about a hapless cabbie who comes into possession of a computerized tuxedo that gives its wearer superhuman combat skills.

FIRST-RUN MOVIES

Apollo 13: The IMAX Experience (SC) Tom Hanks, Kevin Bacon, Bill Paxton and Ed Harris star in this re-edited, large-screen version of *A Beautiful Mind* director Ron Howard's scrupulously researched 1995 account of the tense 1970 space mission, during which an air tank explosion nearly stranded three astronauts in outer space

Austin Powers in Goldmember (CO) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his archenemy Dr. Evil to kidnap his similarly oversexed father

Ballistic: Ecks vs. Sever (CO, FP, GR, L) Antonio Banderas, Lucy Liu and Ray Park star in director Kaos's cat-and-mouse spy thriller about an FBI operative who is assigned to kill a deadly female rogue NSA agent, only to learn that the two of them may actually be on the very same side.

The Banger Sisters (CO, FP, GR) Susan Sarandon, Goldie Hawn and Geoffrey Rush star in writer/director Bob Dolman's comedy-drama about a hard-living waitress and a Phoenix socialite who reminisce about their youthful days as party-loving rock 'n' roll groupies after meeting up with each other years later as middle-aged women



Barbershop (CO, FP) Ice Cube, Eve, Anthony Anderson and Cedric the Entertainer star in director Tim Story's ensemble comedy about a day in the life of a Chicago South Side barbershop which has just been sold by its young owner (who reluctantly took over the establishment from his late father) to a loan shark

Blue Crush (CO) Kate Bosworth, Michelle Rodriguez and Mika Boorem star in *crazy/beautiful* director John Stockwell's drama about two young women who work as maids at a Maui hotel, but who dream of carving out a career for themselves in the traditionally all-male world of competitive surfing.

The Bourne Identity (CO, FP) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in *Go* director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum.



City by the Sea (CO) Robert De Niro, Frances McDormand, James Franco and Eliza Dushku star in *This Boy's Life* director Michael Caton-Jones's fact-based drama about a New York police detective whose investigation of the killing of a surfer on Long Beach reveals that his own son is the prime suspect. Based on an *Esquire* magazine article by Mike McAlary.

CyberWorld (SC) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this 3-D IMAX collection of computer-animated short films (including segments from *The Simpsons* and *Antz*).

The Four Feathers (CO, FP) Heath Ledger, Wes Bentley, Kate Hudson and Djimon Hounsou star in *Elizabeth* director Shekhar Kapur's old-fashioned epic, set in 1898 Sudan, about a British officer who redeems himself as a soldier after being mistakenly branded as a coward by his friends. Based on the novel by A.E.W. Mason.



The Good Girl (GA) Jennifer Aniston, Jake Gyllenhaal, Tim Blake Nelson and John C. Reilly star in *Chuck and Buck* director Miguel Arteta's blue-collar comedy about a frustrated young married woman who seeks momentary escape from her dead-end job through an affair with an eccentric new co-worker.

Like Mike (CO) Lil' Bow Wow and a host of NBA athletes star in *Drive Me Crazy* director John Schultz's kiddie flick about a preteen basketball player who acquires NBA-level athletic abilities whenever he dons a magical pair of sneakers once worn by Michael Jordan.

Lilo and Stitch (FP, GR) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

The Master of Disguise (CO, FP) Dana Carvey (who also co-wrote), Jennifer Esposito and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal impersonation.

Men in Black II (FP) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in*

Black director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay reteam to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.



Minority Report (CO) Tom Cruise, Colin Farrell and Samantha Morton star in A.I. director Steven Spielberg's provocative sci-fi action picture about an officer in a futuristic police force that specializes in detecting crimes before they're committed who goes on the run after he is himself identified as the perpetrator of a future murder. Based on a story by Philip K. Dick.

Mr. Deeds (CO) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.



Mostly Martha (P) Martina Gedeck, Sergio Castellitto and Maxime Foerste star in writer/director Sandra Nettelbeck's romantic comedy about an uptight German gourmet chef whose orderly life is disrupted when two new people enter it: her orphaned niece, and a carefree Italian sous-chef. In German with English subtitles.

My Big Fat Greek Wedding (CO, FP, L) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.



One Hour Photo (CO, FP) Robin Williams, Connie Nielsen and Eriq La Salle star in music-video director Mark Romanek's quietly disturbing thriller about a mild-mannered middle-aged photo lab employee who develops an unhealthy obsession with the seemingly perfect suburban family whose snapshots he regularly develops.



Possession (CO) Gwyneth Paltrow, Aaron Eckhart, Jeremy Northam and Jennifer Ehle star in *Nurse Betty* director Neil LaBute's film adaptation of A.S. Byatt's literary mystery about two modern-day English scholars who fall in love themselves while uncovering a secret love affair between a pair of illustrious 19th-century poets.

Road to Perdition (CO) Tom Hanks, Paul Newman and Jude Law star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hitman in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

Scooby-Doo (CO) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.

Serving Sara (CO, FP) Matthew Perry, Elizabeth Hurley, Bruce Campbell and Cedric the Entertainer star in *The Ladies Man* director Reginald Hudlin's romantic comedy about a process server who embarks on a road trip with a sexy client in

Julie Roberts has her mouth... Jennifer Lopez has her derrière... Kirsten Dunst... midriff. Ashley Judd has her legs... *Sweet Home Alabama*... Reese Witherspoon... *Barbershop*... *Blue Crush*... *The Bourne Identity*... *City by the Sea*... *CyberWorld*... *The Four Feathers*... *The Good Girl*... *Like Mike*... *Lilo and Stitch*... *The Master of Disguise*... *Men in Black II*... *Minority Report*... *Mr. Deeds*... *Mostly Martha*... *My Big Fat Greek Wedding*... *One Hour Photo*... *Possession*... *Road to Perdition*... *Scooby-Doo*... *Serving Sara*... *Stealing Harvard*... *Stuart Little 2*... *Sunshine State*... *The Banger Sisters*... *The Genetic Takeover*... *The Tuxedo*... *Trapped*... *XXX*... *Zeidler Hall*... *The Citadel*... *Heavy Metal*... *City of Hope*... *Ever After*... *Meet the Parents*... *Ballistic: Ecks vs. Sever*... *Apollo 13*... *Barbershop*... *Blue Crush*... *The Bourne Identity*... *City by the Sea*... *CyberWorld*... *The Four Feathers*... *The Good Girl*... *Like Mike*... *Lilo and Stitch*... *The Master of Disguise*... *Men in Black II*... *Minority Report*... *Mr. Deeds*... *Mostly Martha*... *My Big Fat Greek Wedding*... *One Hour Photo*... *Possession*... *Road to Perdition*... *Scooby-Doo*... *Serving Sara*... *Stealing Harvard*... *Stuart Little 2*... *Sunshine State*... *The Banger Sisters*... *The Genetic Takeover*... *The Tuxedo*... *Trapped*... *XXX*... *Zeidler Hall*... *The Citadel*... *Heavy Metal*... *City of Hope*... *Ever After*... *Meet the Parents*... *Ballistic: Ecks vs. Sever*... *Apollo 13*...

order to serve her husband with divorce papers.

Shakti: The Power (CO) Nana Patekar, Sanjay Kapoor and Karisma Kapoor star in director Krishna Vamsi's drama, inspired by the 1991 American film *Not Without My Daughter*, about an Indian-Canadian woman who finds herself at the mercy of her cruel father-in-law when she travels with her husband and young son to India.



Signs (CO, FP) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.



Spider-Man (FP) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.



Spy Kids 2: The Island of Lost Dreams (CO, FP) Daryl Sabara, Alexa Vega and Antonio Banderas star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.

Stealing Harvard (CO, FP, GR) Jason Lee, Tom Green and Leslie Mann star in director (and former Kid in the Hall) Bruce McCulloch's slapstick comedy about a man who desperately resorts to criminal behaviour in order to make good on his promise to his niece to pay for her Ivy League education.

Stuart Little 2 (CO, FP, GR) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart*

Little director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human child whose adopted son is a talking mouse. Inspired by the book by E.B. White.

Swimfan (CO, FP) Enka Christensen, Jesse Bradford and Shiri Appleby star in *Siam Sunset* director John Polson's *Fatal Attraction*-like teen thriller about a girl whose crush on a champion swimmer turns violent when he fails to return her affection.

Trapped (CO, FP, GR, L) Charlize Theron, Stuart Townsend, Kevin Bacon and Courtney Love star in *Angel Eyes* director Luis Mandoki's thriller about a married couple who must rescue their diabetic daughter themselves from a pair of desperate kidnappers when the police refuse to act. Screenplay by Greg Iles, based on his novel *24 Hours*.



XXX (CO) Vin Diesel, Samuel L. Jackson, Asia Argento and Martin Csokas star in *The Fast and the Furious* director Rob Cohen's swaggering action flick about a cooler-than-cool extreme sports enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy ring.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Gameau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM 484-8581

GARNEAU theatre
433-0728

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Sat & Sun Matinee @ 2:00 pm
•14A• (sexual content)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

SUNSHINE STATE
Nightly @ 6:50 & 9:30 pm
Sat & Sun Matinee @ 2:15 pm
•PG• (coarse language)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

MOSTLY MARTHA
Nightly @ 7:00 & 9:10 pm
Sat & Sun Matinee @ 2:00 pm
•PG•

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MOVIE INFO LINE: 986 2728

	14A	Daily 6:50
Ballistic: Ecks Vs. Sever	14A	Daily 9:00
Trapped	14A	Daily 9:00
Lilo & Stitch	G	Sat & Sun 1:20, 3:20
The Tuxedo	PG	Daily 7:20, 9:25 Sat & Sun 1:30, 3:30
Sweet Home Alabama	PG	Daily 7:00, 9:20 Sat & Sun 1:00, 3:20
My Big Fat Greek Wedding	PG	Daily 7:10, 9:10 Sat & Sun 1:10, 3:10

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FILM LISTINGS

Showtimes for Fri.
September 27 to Thu.
October 3

GARNEAU

8712-109 St, 433-0728

THE GOOD GIRL 14A
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

PRINCESS

10337-82 Ave, 433-0728

MOSTLY MARTHA PG
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SUNSHINE STATE 14A
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave,
St. Albert, 458-9822

TRAPPED 14A
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

BALLISTIC: ECKS VS. SEVER 14A
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

STEALING HARVARD PG
Crude content, coarse language.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

STUART LITTLE 2 G
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

THE TUXEDO PG
Some violence. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

LILO AND STITCH G
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

THE BANGER SISTERS 14A
Sexual content. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

METRO CINEMA

9828-101A Ave,
Citadel Theatre, 425-9212

HOME MOVIE w/
HEAVY METAL PARKING LOT STC
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

HIMALAYAN VISIONS
AND TIBETAN VOICES STC
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

LEDUC CINEMAS

4752-50 St, 435-2700

BALLISTIC: ECKS VS. SEVER 14A
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

TRAPPED 14A
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

THE TUXEDO PG
Some violence. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

MY BIG FAT GREEK WEDDING PG
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

LILO AND STITCH G
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

WETASKIWIN CINEMAS

(1) 780-352-3922

SWIMFAN 14A
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

MR. DEEDS PG
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SPY KIDS 2: THE ISLAND OF
LOST DREAMS PG
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

THE TUXEDO PG
Some violence. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

UNIVERSITY OF ALBERTA CINEMAS

CINEMA GUIDE

CITY CENTRE

10200-102 Ave, 421-7020

THE TUXEDO PG
Some violence. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

TRAPPED
Violent scenes. DTS Digital.
Fri-Tue Thu 2:00 4:30 6:50 9:20
Wed 2:00 4:30 9:20

THE BANGER SISTERS
Sexual content. DTS Digital.
Daily 1:20 3:50 6:40 9:10

BALLISTIC: ECKS VS. SEVER
DTS Digital.
Daily 2:30 5:00 7:30 10:00

ONE HOUR PHOTO
DTS Digital.
Daily 2:40 4:50 7:20 9:30

STEALING HARVARD
Crude content and coarse language.
DTS Digital.
Daily 2:50 5:10 7:50 10:15

MY BIG FAT GREEK WEDDING
DTS Digital.
Daily 1:50 4:00 6:30 9:00

SIGNS
Frightening scenes, not suitable for
younger children. DTS Digital.
Daily 1:30 4:20 7:40 10:10

WEST MALL 8

8882-170 St, 444-1829

THE BANGER SISTERS
Sexual content. DTS Digital.
Fri Mon-Thu 7:20 9:30
Sat-Sun 2:10 4:30 7:20 9:30

POSSESSION
Suggestive scenes. DTS Digital.
Fri Mon-Thu 9:45
Sat-Sun 4:50 9:45

SERVING SARA
Coarse language, crude content.
DTS Digital.
Fri Mon-Thu 7:30
Sat-Sun 2:30 7:30

XXX
DTS Digital.
Fri Mon-Thu 7:00 9:40
Sat-Sun 1:40 4:20 7:00 9:40

CITY BY THE SEA
Coarse language. DTS Digital.
Fri Mon-Thu 7:10 9:50
Sat-Sun 2:20 4:40 7:10 9:50

AUSTIN POWERS IN GOLDMEMBER
Crude content. DTS Digital.
Fri Mon-Thu 6:30 8:50
Sat-Sun 1:50 4:00 6:30 8:50

BLUE CRUSH PG
Not suitable for younger children.
DTS Digital. Daily 6:40 9:00

MINORITY REPORT PG
Fri Mon-Thu 6:50
Sat-Sun 1:30 4:10 6:50

THE BOURNE IDENTITY PG
DTS Digital.
Fri Mon-Thu 6:45 9:20
Sat-Sun 1:35 4:15 6:45 9:20

ROAD TO PERDITION PG
Violent scenes. DTS Digital. Daily 9:35

STUART LITTLE 2 G
DTS Digital.
Sat-Sun 2:00 3:50

CLAREVIEW

4211-139 Ave, 472-7600

THE TUXEDO PG
Some violence. DTS Digital. No passes.
Daily 12:45 2:55 5:05 7:30 9:50

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
Fri Mon-Thu 6:30 8:50
Sat-Sun 1:50 4:00 6:30 8:50

TRAPPED 14A
Violent scenes. DTS Digital.
Daily 1:40 4:10 7:05 9:35

THE BANGER SISTERS 14A
Sexual content. DTS Digital.
Daily 12:35 2:50 5:00 7:20 9:40

THE FOUR FEATHERS 14A
DTS Digital.
Daily 1:30 4:20 7:10 9:55

BALLISTIC: ECKS VS. SEVER 14A
DTS Digital.
Daily 12:50 3:00 5:10 8:00 10:15

ONE HOUR PHOTO 14A
DTS Digital.
Daily 1:00 3:05 5:15 7:50 10:00

STEALING HARVARD PG
Crude content, coarse language.
DTS Digital. Daily 1:45 4:15 6:45 9:15

MY BIG FAT GREEK WEDDING PG
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SPY KIDS 2: THE ISLAND OF
LOST DREAMS G
Violent scenes. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SOUTH EDMONTON COMMON

1525-99 St, 438-8585

THE TUXEDO PG
Some violence. No passes. On 2 screens.
THX Daily 1:00 2:00 3:20 4:20
5:40 7:10 8:10 9:40 10:30

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
THX Daily 1:30 4:30 7:30 10:30
DTS Digital. On 2 screens.
Daily 12:30 2:30 3:30 5:30 6:30 8:30 9:30

TRAPPED PG
Violent scenes. DTS Digital.
Daily 1:40 4:10 7:20 9:50

THE BANGER SISTERS 14A
Sexual content. DTS Digital. On 2 screens.
Daily 1:10 2:10 3:40 4:40 6:40 7:40 9:10 10:10

SHAKTI: THE POWER 14A
Violent scenes. DTS Digital.
Daily 12:45 4:45 8:45

STEALING HARVARD PG
Crude content, coarse language.
DTS Digital.
Daily 12:50 3:15 5:20 7:50 10:00

BARBERSHOP PG
Coarse language. DTS Digital.
Daily 2:15 5:10 8:15 10:45

SWIMFAN 14A
DTS Digital.
Daily 2:20 5:00 8:20 10:40

ONE HOUR PHOTO 14A
DTS Digital.
Daily 1:20 3:50 6:50 9:15

XXX 14A
DTS Digital. Daily 7:45 10:25

CITY BY THE SEA 14A
Coarse language. DTS Digital.
Daily 10:15

MY BIG FAT GREEK WEDDING PG
THX Daily 1:50 4:15 7:00 9:20

SPY KIDS 2: THE ISLAND
OF LOST DREAMS G
DTS Digital. Daily 1:15 4:00

AUSTIN POWERS
IN GOLDMEMBER 14A
Crude content. DTS Digital.
Daily 12:40 3:00 5:15 8:00

WEST MALL 6

8882-170 St, 444-1331

MR. DEEDS PG
Coarse language.
Fri-Sun 1:30 4:15 7:15 10:00
Mon-Thu 7:15 10:00

THE ADVENTURES OF PLUTO NASH PG
Some coarse language.
Fri-Sun 2:00 4:45 7:30 9:45
Mon-Thu 7:30 9:45

K-19: THE WIDOWMAKER 14A
Fri-Sun 1:00 3:45 6:30 9:15
Mon-Thu 6:30 9:15

THE SUM OF ALL FEARS 14A
Fri-Sun 1:15 4:00 6:45 9:30
Mon-Thu 6:45 9:30

SCOOBY-DOO PG
Fri-Sun 1:45 4:30 7:00 9:00
Mon-Thu 7:00 9:00

UNDERCOVER BROTHER PG
Coarse language.
Fri-Sun 2:15 5:00 7:45 10:10
Mon-Thu 7:45 10:10

VILLAGE TREE

1 Gervais Rd, St. Albert 459-1848

CITY BY THE SEA 14A
Coarse language.
Fri 7:15 9:45
Sat-Sun 1:15 4:00 7:15 9:45
Mon-Thu 7:15

SERVING SARA 14A
Coarse language, crude content.
Fri 7:30 10:00
Sat-Sun 2:00 4:15 7:30 10:00

MY BIG FAT GREEK WEDDING PG
Violent scenes. DTS Digital.
Sat-Sun 1:45 4:45 7:15 9:45
Mon-Thu 7:15

BLUE CRUSH PG
Not suitable for younger children.
DTS Digital. Daily 1:45 4:15 6:45 9:15

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content. DTS Digital.
Fri-Sun 1:30 4:30 7:00 9:30
Mon-Thu 7:00

SPY KIDS 2: THE ISLAND
OF LOST DREAMS G
Fri 6:45 9:15
Sat-Sun 1:00 3:45 6:45 9:15
Mon-Thu 6:45

THE MASTER OF DISGUISE PG
Fri 6:30 8:45
Sat-Sun 2:00 4:30 6:30 8:45
Mon-Thu 6:30

ROAD TO PERDITION 14A
Violent scenes. DTS Digital.
Fri 6:45 9:15
Sat-Sun 1:00 3:45 6:45 9:15
Mon-Thu 6:45

MR. DEEDS PG
Coarse language. DTS Digital.
Fri 7:30 10:15
Sat-Sun 1:45 4:45 7:30 10:00
Mon-Thu 7:30

LIKE MIKE G
Fri 6:45 9:00
Sat-Sun 1:15 4:15 6:45 9:10
Mon-Thu 6:45

SCOOBY-DOO PG
Fri 6:30 8:45
Sat-Sun 1:15 4:00 6:30 8:45
Mon-Thu 6:30

THE BOURNE IDENTITY 14A
Fri 6:30 9:00
Sat-Sun 1:00 3:45 6:30 9:00
Mon-Thu 6:30

FAMOUS PLAYERS
GATEWAY 6

29 Ave, Calgary Trail, 438-6977

BALLISTIC: ECKS VS. SEVER 14A
Fri Mon Tue Wed Thu 7:20 9:30
Sat-Sun 2:00 4:30 7:20 9:30

THE FOUR FEATHERS 14A
Fri Mon Tue Wed Thu 7:00 9:50
Sat-Sun 1:00 4:00 7:00 9:50

LILO AND STITCH G
Fri Mon Tue Wed Thu 7:15
Sat-Sun 1:40 3:40 7:15

SPY KIDS 2: THE ISLAND
OF LOST DREAMS G
Coarse language, crude content. 9:35

SIGNS PG
Frightening scenes, not suitable for
younger children.
Fri Mon Tue Wed Thu 7:10 9:20 9:40
Sat-Sun 1:50 4:20 7:10 9:20 9:40

SPIDER-MAN/MEN IN BLACK II PG
Fri Mon Tue Wed Thu 7:30
Sat-Sun 1:10 7:30

STUART LITTLE 2 G
Fri Mon Tue Wed Thu 6:50
Sat-Sun 1:30 3:30 6:50

THE BOURNE IDENTITY PG
Fri Mon Tue Wed Thu 6:55 9:2
Sat-Sun 1:20 4:10 6:55 9:25

THE MASTER OF DISGUISE G
Fri Mon Tue Wed Thu 6:45 9:10
Sat-Sun 1:15 3:20 6:45 9:10

PARAMOUNT
10233 Jasper Ave, 428-1307

THE FOUR FEATHERS 14A
NO SHOWTIMES AVAILABLE

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APOLLO 13: THE
IMAX EXPERIENCE PG
Fri Sat-Sun 1:00 3:45 7:00 9:45
Mon Tue Wed Thu 3:45 7:00 9:45

BALLISTIC: ECKS VS. SEVER 14A
Fri 1:50 4:25 7:20 9:40

BARBERSHOP PG
Coarse language.
Fri Sat-Sun 1:30 3:30 6:50
Wed 2:10 4:30 1

CYBERWORLD PG
MAX 3D
Mon Tue Wed Thu 1:00 2:15

THE FOUR FEATHERS 14A
12:55 3:55 6:55 9:55

MY BIG FAT GREEK WEDDING PG
1:15 3:50 6:50 9:20

ONE HOUR PHOTO 14A
1:40 4:10 7:15 10:00

SIGNS PG
Frightening scenes, not suitable
for younger children.
1:20 4:00 6:45 9:30

SIGNS PG
Frightening scenes, not
suitable for younger children.
1:20 4:00 6:45 9:30

SPY KIDS 2: THE ISLAND
OF LOST DREAMS G
Fri 6:45 9:15
Sat-Sun 1:00 3:45 6:45 9:15
Mon-Thu 6:45

STEALING HARVARD PG
Crude content, coarse language.
2:15 4:40 7:30 10:10

SWEET HOME ALABAMA PG
Coarse language.
1:30 4:15 7:25 10:30

SWIMFAN 14A
1:20 4:45 7:35 10:1

THE TUXEDO PG
Some violence.
1:10 1:45 3:45 4:20 7:10 7:40 9:50 10:20

TRAPPED 14A
Violent scenes.
Fri Sat-Sun Mon Tue Thu 4:30 8:00 10:40
Wed 4:30 10:40

WESTMOUNT CENTRE
111 Ave, Groat Rd, 455-8726

THE FOUR FEATHERS 14A
Fri Mon Tue Wed Thu 6:50 9:20
Sat-Sun 1:00 4:10 6:50 9:20

MY BIG FAT GREEK WEDDING PG
Fri Mon Tue Wed Thu 7:10 9:30
Sat-Sun 1:30 4:00 7:10 9:30

SWEET HOME ALABAMA PG
Coarse language.
Fri Mon Tue Wed Thu 7:00 9:50
Sat-Sun 1:10 4:20 7:00 9:50

THE BANGER SISTERS 14A
Sexual content.
Fri Mon Tue Wed Thu 7:20 9:40
Sat-Sun 1:20 3:45 7:20 9:40

MOVIES 12
CINEMA CITY 12
SHOWING AT BOTH CINEMAS

THE ADVENTURES OF PLUTO NASH PG
Some coarse language.
Sat-Sun 11:00
Daily 1:35 4:40 7:15 9:30
Midnight Fri Sat 11:40

SIMONE G
Sat-Sun 11:20
Daily 1:50 4:30 7:05 9:40
Midnight Fri Sat 12:05

K-19: THE WIDOWMAKER PG
Sat-Sun 10:35
Daily 1:15 4:05 6:50 9:40
Midnight Fri Sat 12:20

LIKE MIKE G
Sat-Sun 11:30 Daily 1:55 4:10 7:10 9:25
Midnight Fri Sat 11:30

EIGHT LEGGED FREAKS 14A
Sat-Sun 11:50
Daily 2:10 4:45 7:45 10:15
Midnight Fri Sat 12:20

STAR WARS: EPISODE II-ATTACK
OF THE CLONES PG
Sat-Sun 10:40 Daily 1:25 4:15 6:55 9:50
Midnight Fri Sat 12:25

MR. DEEDS PG
Coarse language. Sat-Sun 11:40
Daily 2:05 4:50 7:30 10:00
Midnight Fri Sat 11:40

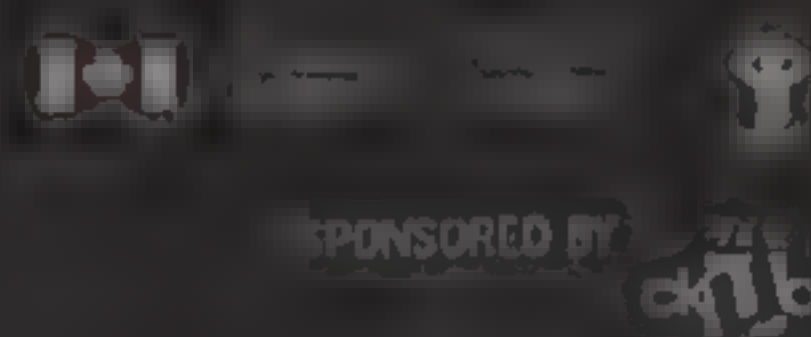
DIVINE SECRETS OF
THE YA-YA SISTERHOOD 14A
Sat-Sun 11:35 Daily 2:00 4:35 7:00 9:35
Midnight Fri Sat 12:00

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Emotionally subdued
*Cat on a Hot Tin
Roof* still confirms
Williams's genius

BY PAUL MATWYCHUK

Tennessee Williams may be the best example of a playwright whose ideas are two-thirds total hogwash and yet whose reputation as a writer of genius is still completely deserved. In his 1955 potboiler *Cat on a Hot Tin Roof*, for instance, we meet alcoholic Brick Pollitt, who spends the entire play sullenly hobbling around his bedroom on a crutch and a broken ankle, slowly draining a bottle of whiskey and ignoring his wife Maggie's pleas to explain why he won't make love to her anymore. Brick's explanation, when it finally comes, is a convoluted blend of Freudian psychology, soap opera backstory and half-baked, poetically-worded monologues about how everything pure and noble in his life has been smothered by the terrible, all-pervasive mendacity of humankind. I've never been convinced by any of it—and yet Williams's genius is that when Brick, Maggie and the rest of the characters in this play get up there onstage and start interacting with each other, their needs seem so urgent and their stakes seem so high that somehow the scenes make perfect emotional sense anyway.

In his introduction to *Cat on a Hot Tin Roof*, Williams (in his usual high-flown, slightly overripe way) wrote that he hoped to capture "that cloudy, flickering, evanescent—fiercely charged!—interplay of live human beings in the thundercloud of a common crisis." There's a new production of the play currently running at the Varscona Theatre, and while it does a decent enough job of balancing Williams's precarious mixture of camp and melodrama, that extra element of fierceness is missing, especially in the scenes involving its most enigmatic character, Brick (Tony Sharkey). Brick says that when he starts drinking, he doesn't stop until he hears a "click" inside his head, after which everything around him goes quiet and he can finally be at peace—but Sharkey underplays the role to such an extent that it's as though Brick's heard his click before he even steps onstage. I suspect this approach is part of a larger acting strategy—he's saving up his energy (and his bile) for his long, quite effec-



tive scene with Big Daddy (Richard Gishler) in Act Two. However, the tactic removes a lot of the tension from Brick's opening conversation with Maggie (Sandy Paddick); Brick doesn't seem disgusted with the world, just aloof.

Maggie may

It's a curious thing—the main character in *Cat on a Hot Tin Roof* may be Brick, but it's actually Maggie the Cat, slithering across the floor in her slip, desperate to be loved, who audiences remember, even though she largely disappears from the action after Act One. Williams's fondness for Maggie's carnal spirit even transcends the play's strange misogynist streak. (Men would be pure and perfectly incorruptible, the play seems to be saying, if only those needy, distracting women weren't always sticking their

lifts up a chair to fend her off like an untamed lioness—she's still the queen of the jungle. You can see why Big Daddy, Brick's father, takes such a liking to her.

And in Gishler's hands, Big Daddy becomes likable too, instead of the ogre some actors turn him into. Gishler seems to have taken the cue for his performance from the speech where Big Daddy talks about how he may have dropped out of school in the 10th grade, but still was able to build up his plantation into one of the biggest, richest operations in the entire state. He plays Big Daddy as a man who's rich enough to be able to ignore social etiquette, smart enough not to have much patience for flatterers, idiots and bores... but also proud enough to be blind to his wife's love for him, and the imminence of his own death. (Maralyn Ryan is very good, by the way, as Big Mama—the contrasting scenes in which she greets and says goodbye to Eric Nyland's Reverend Tooker are especially fine.)

This *Cat on a Hot Tin Roof* may not quite reach its full emotional potential, but even at half-temperature, it's still pretty engrossing. Maybe that's a sign of Williams's genius, too: hogwash or not, Williams's characters and his spirit are large enough to fill up the unused space in any production of one of his plays. ☐



noses into everything.) You don't get to see much of Maggie's hunger in Paddick's performance, but I liked the playfulness Paddick brings to the role—the sense that Maggie approaches every obstacle in her path, from Brick's frigidity to the catty insults of her "monstrously fertile" sister-in-law Mae—as a challenge to her wits. Even at her neediest moments, Paddick never lets a single crack appear in Maggie's veneer of Southern charm and self-possession. When Maggie crawls on the ground at Brick's feet, she's not his pet; he

Cat on a Hot Tin Roof
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Pieces of Africa

Murray Katz helps destitute villages battle poverty through art

BY AGNIESZKA MATEJKO

Somewhere in a remote village in Malawi lives a young woman dying of AIDS. Her life and death could have elapsed quietly, with only her fellow villagers knowing of her arrival into the world and her imminent passing. For the rest of us she would have forever remained a mere statistic: the 28,100,001st African to contact AIDS.

But that was not to be her fate. Her life story and her struggle with this devastating illness has been immortalized by a young woodcarver from the Kulsongoni Centre in Malawi

a centre for carvers founded by Father Claude Boucher. Above her beautiful but increasingly wan face, the sculptor has carved miniature scenes from her daily life, scenes that seem to pass through her mind as she lies in reverie. This mask is one among the many masterpieces of African art to find its way to Edmonton through the intrepid travels of Murray Katz, curator of *The People Without Pockets*.

How did a prairie man end up with African art scattered throughout every corner of his home—closets, tables and all available floors? "What drew me to Africa was my love of animals," says Katz, who regularly travels alone to remote parks in Africa armed with a torch, a flashlight and a tent—which he blithely claims is all you need to survive. When you go back to your tent you find your torch to make sure that there are no hippopotamuses between you and the tent. Once a pride of lions took an impala 10 metres from my tent. I could hear him chewing down the impala, drinking its blood. You just stay

zipped up in your tent," he advises, just in case I find myself in a similar situation. It was on trips like that one that Katz discovered rural artists.

"In my travels I found myself, quite by chance, surrounded by some beautiful art," he says. "I have a lot of admiration and respect for what people can create from materials from sparse surroundings, so in the back of my head I knew that I had to step up and become involved as a buyer. It is subsistence-level farmers and villagers creating these masterpieces. They create art about the world around them, about their lives. In many ways their lives are tragic, but very real."

As we gaze down at his dining room table covered with masks, the truth of his statement becomes apparent. These traditional ceremonial masks are marred by odd-looking patches: they are lesions from

AIDS. A delicate

visual arts

black ebony hand points to an ear and to a mouth on the face of one mask. "It says, 'I didn't want to see or hear,'" explains Katz. Paradoxically, the modest success of the young male carvers (woodcarving in Africa is always done by men) can also lead to their demise. As some move from mud huts to brick houses with corrugated tin roofs they fall prey to their own success. "You drink, you screw, you die," comments Katz tersely.

Tourist of duty

Unlike most tourists who see Africa from the window of their car, Katz has walked the rural roads. He knows that sales from roadside stands can make the difference between a family eating or starving. "Tourists go down to Africa and bargain these people down," he says angrily. "Unfortunately, people have to eat. If they don't sell, they don't eat, so they get bartered down to one dollar." Katz's company, Kalahari Kids, fights this kind of exploitation and commercialization. "I leave money there," he says, "and as pieces come in to the artists' cen-

tres they are put aside in a corner for me. The artist always leaves for his hut with money."

Katz hopes that his nine-year old charity and its \$35,000 worth of inventory will one day become a profitable business—not merely for the sake of personal financial gain, but because he fervently believes that the artists he represents deserve greater international recognition. In some cases, that's happening already; Katz points to one of the elaborately carved sculptures resting

on his kitchen floor and with a father's pride says "Thomas Empira has a work in the Vatican Museum."

It may be due in part to Katz's efforts that the remote Luangwa Valley textiles centre in Zambia now has a roof over its head so artists can work year round. "Previously the workshop was by the river, under a shade tree," Katz says. "The period of work was dictated by the rainy season. When the rain came"—Katz makes a swooshing sound—"all the work stopped."

Many of the customers at the High Level Diner (where much of the artwork Katz represents hangs) will not realize that these wall decorations are vital to the survival of a small African community whose only other major industry is safaris. Katz knows that the people in that community have grown to rely on his orders, so when he put one in again this year, he didn't even bother to do a market survey. "I hoped," he says simply, "that people [in Edmonton] would like it." ☐



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The Troubles I've seen



Jennifer Spencer gets tea but no sympathy from Vivien Bosley in *Pentecost*

Belfast-set *Pentecost* fails to translate its idealistic themes into action

By PAUL MATWYCHUK

I feel badly that *Pentecost* left me feeling as indifferent as it did. After all, the script, by the late Irish playwright Stewart Parker (*Spokesong*), deals with an important, emotionally charged subject—namely, the seemingly intractable cycle of violence and hatred that exists between Protestant and Catholics in Northern Ireland; the setting (an aging, slightly decrepit house in 1974 Belfast occupied by a Catholic antiques dealer and her ex-husband but haunted by its prim, stoutly Protestant former resident) is rich with dramatic possibilities; and the characters (including a Protestant woman who remains married to her policeman husband even though he regularly thrashes her with his truncheon, and a law-school dropout who

now ekes out a pitiful living as a jazz trombonist) are intriguing. However, I found myself constantly wondering when the action would kick in.

There's a scene in the play where the two male characters, former hippies named Peter (Aaron Talbot) and Lenny (Andy Northrup), reminisce about their attempt, five years earlier, to stop the violence in Belfast by dumping several gallons of high-strength LSD into the water supply and causing a "wholesale mind-shift" within the city that would wipe out

[review] theatre

bigotry and hatred forevermore. I think Parker wrote *Pentecost* hoping, in his small way, to create a similar mind-shift—to demonstrate to audiences that it really is possible to conceive of a future where Protestants and Catholics could live together peacefully, all under the same roof. I admire Parker's idealism, but for me, *Pentecost* never comes alive emotionally, without any of its complex ideas

acquiring much dramatic force—the second act, especially, relies far too heavily on characters talking and arguing about reconciliation instead of acting those ideas out. (By the time we get to the final scene, the characters are just sitting around reading handy symbolic passages from the Bible to each other.)

The Marian kind

The play is, without a doubt, very tightly written and structured so that themes that get introduced in the first act are developed and tied up in the second—but part of me wishes Parker had loosened up his leash a little and allowed his characters to wander away from his careful plan. For instance, I would have loved to spend more time with Marian (Jennifer Spencer), the play's prickliest but most intriguing character, and the one who remains the biggest mystery after the curtain goes down.

When we first meet her, Marian seems like the most competent, self-sufficient member of the household: she runs her own antique business, she negotiates confidently with Lenny, her ex-husband, to purchase the house he's just inherited from his great-aunt Lily, and whenever someone stumbles through the front door bleeding from an open wound (which happens several times in the play, this being Northern Ireland), Marian's always there with her First Aid box, ready to lend assistance. And yet, there's something fragile about her too. She refuses to let Lenny or either of the two friends who wind up living in Lily's former house with her move or alter a single object or article of furniture in it—and, late at night, after she's had a few cups of whiskey-laced tea, she carries on combative, possibly imaginary conversations with Lily's disapproving ghost, who is none too pleased to have an "idolater Fenian" like Marian poking around her private papers.

In theory, there should be a lot of tension in this play—not only is there a lot of buried anger between Marian, Lily and Lenny but there are also two rioting mobs virtually outside the locked doors of the house all three of them are confined to. But the threat of violence, the sense that the characters are basically living under siege, is never as palpable as it ought to be. (When Peter comes home one night with a bloodied hand, his injury has the same weight as when he chips a filling on a bowl of muesli.) I liked Spencer's performance, as well as that of Adrienne Smook as the policeman's abused wife, and the whole thing is beautifully lit by Kerem Çetinel (who does a stunning job in the final scene of capturing the look of morning light shining through the window). But for me, *Pentecost* is a play full of beautiful ideas but which lacks the tongue of fire to give them utterance. ☹

Pentecost

Directed by Mark Henderson • Starring Jennifer Spencer and Andy Northrup • Timms Centre for the Arts • To Sept 28

THEATRE NOTES



all the world is a stage

By PAUL MATWYCHUK

Home improv-ment

It's the longest-running (and perhaps most profitable) stage show in Edmonton; it plays to packed houses nearly every week; and in more than three years of covering local theatre, I've barely written a single word about it. I'm referring, of course, to *Theatresports*. But, eager to reacquire myself with one of Edmonton's oldest comedy institutions, I headed down to the Varscona Theatre last Friday to watch *Theatresports* kick off its 22nd season of improv comedy.

I used to attend a lot of improv 15 years ago, and I found it reassuring to see how little has changed since then—that when the actors ask the audience for a film or theatre genre, the top replies are still "film noir," "spaghetti Western" or "pomo," and when the request goes out for an occupation, there's still always some loudmouthed guy in the back who keeps shouting "Proctologist! Proctologist!" And I respected the fact that *Theatresports* continues to develop its talent base by beginning each show with a "free improv" session, where novice actors can get some experience doing simpler scenes and exercises in front of a live audience. (I was surprised, however, when Friday's nights team of improvisers took the stage, to see how drably comedians are dressing themselves these days—even the cast of *Kafka's Amerika* wore flashier outfits than these people, for crying out loud.)

Luckily, the comedy itself had some glitter in it. Performers like Mark Meer, Chris Craddock, Patti Stiles and Josh Dean have been doing improv for so long that it practically seems like second nature to them. Indeed, things may have reached the point where the short *Theatresports* scenes aren't challenging enough for them. I got the sense a couple of times on Friday night, for instance, that the audience was holding Meer back a little—a lot of his subtler jokes (including a Tennessee Williams parody he participated in) got nowhere near the response that a lot of sloppier, gaggier skits received.

That's why I prefer Chimprov, the long-form improv show that plays to much smaller crowds at the Varscona on Saturday nights. Chimprov skits last upwards of 45 minutes, forcing the actors to concentrate more on storytelling and character development than one-liners, and I found it a more satisfying watch, not to mention more consistently funny. Saturday night's show, for instance, began with an episode from a fictitious *Dawson's Creek*-style teen soap, and featured especially funny, understated work from Craddock as a summer camp counselor busily re-timing his naïve girlfriend. So check it out—just because Chimprov is halfway between *Theatresports* and *Die-Nasty!* doesn't mean it deserves only a fraction of the audience.

Tremblay exits Catalyst

The visionary musical *The Blue Orphan* was one of Catalyst Theatre's biggest hits, ever, playing to enthusiastic crowds here in Edmonton before embarking on successful runs this summer in Edinburgh and Glasgow—all of which means that the show's co-creator, Joey Tremblay, will be leaving the company on a high note.

That's right—leaving. On Friday Catalyst Theatre announced that Tremblay was resigning as Catalyst's artistic co-director, a position he has held with Jonathan Christenson since 1996, co-creating legendary shows like *Elephant Wake*, *Songs for Sinners* and *The House of Pootsie Plunket*. Tremblay and the Catalyst board were quick to emphasize, however, that the split is an amicable one; while Tremblay's immediate plans involve travel and working as a freelance artist, he also intends to work on future Catalyst shows as a writer, director and actor. Christenson will stay on with Catalyst as its sole artistic director, but he's no blue orphan—Heather Redfern will continue to act as artistic producer.

Everything plus the kitchen sink

There's an unusually large pile of unique one-night-only theatre events taking place over the next three or four days, and I only have room to mention each one of them briefly. So pay attention.

• Sound and Fury Theatre launches its 2002-2003 season on Saturday, September 28 at 8 p.m. at the Third Space (11516-103 St) with its Kitchen Sink Cabaret. In addition to preview scenes from upcoming productions, entertainment will include toe-tapping music by Gaia Willis, Kevin Gardner and Apocalypse Kow, head-spinning sketch comedy by the Edmonton Sketch Conspiracy and hip-grinding bellydancing by Christine Frederick. Tickets are \$10 at the door.

• The same night, also at 8 p.m., another independent (but much more difficult to pronounce) theatre company, Breosaighit's Blaed Theatrics, is hosting a fundraiser of its own—a performance of the show-tune cabaret *The Songs That Got Away* by the company's artistic co-director, David Pasioka, at Muttart Hall, Alberta College. Tickets are \$15 at the door—a portion of which BBT will then sink into a planned summertime production of a new musical about the lost kingdom of Atlantis.

• On Monday, there's an even rarer confluence of theatre events: two separate book launches of published plays. At 7 p.m. at the Timms Centre at the U of A, Playwrights Canada Press launches five new titles, including three scripts that have received or will soon receive productions from Edmonton's Workshop West: Stephen Massicotte's *Man's Wedding*, Doug Curtis's *Mesa* and Vern Thiessen's *Apple* as well as *Staging Alternative Albertas*, which includes plays by local writers Elyne Quan, Scott Sharplin, Trevor Schmidt and Manon Beaudoin.

And once you put in an appearance at the Timms, you can hustle over to the Roxy (10708-124 St), where at 8 p.m., marionette genius Ronnie Burkett celebrates River Books' publication of the three plays in his brilliant "Memory Dress Trilogy": *Tinka's New Dress*, *Street of Blood* and *Happy*. The organizers are expecting a large crowd to turn out, so they're encouraging people to reserve a seat by calling 448-0590. ☹

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ART GALLERIES

so see What's Happening Downtown on page 53.

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ART BEAT GALLERY 8 Mission Ave., St. Albert, 459-3679. DREAMSCAPES AND STEP-STONES: Retrospective exhibit of pottery, paintings, and poetry. Featuring the work of Elke Blodgett and Barbara Jean Hughes. Until Oct. 4.

BEARCLAW GALLERY 10403-124 St., 482-204. Edmonton Fall Gallery Walk: Featuring gallery artists: George Littlechild, Daphne Norval Morrisseau and Joane Cardinal-Chubert. Sept. 28-29.

CENTRE D'ARTS VISUELS DE L'ALBERTA 10, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. •Group show featuring a selection of pieces by members of the gallery. Until Oct. 2. •Artworks by Tom Morin, Louise Liqueur, Gisele Lavoie and Gaston Charest. Starting Oct. 4.

CYBERTOPIA INTERNET CAFÉ 11607 Jasper Ave. WOMEN'S TEARS, WOMEN'S ARS: Expressionist paintings by Patricia King. Oct. 1-Nov. 30. Opening reception SAT, Oct. 5, 8pm. Live Music by Rhonda Withnell and Mo Lefever.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. FALL SHOW 2002: New works by gallery artists and new acquisitions exhibition. Until Oct. 11. •Fall Gallery Walk: Sept. 28-29.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. BEING THERE: Recent landscape paintings by Kate More. Until Oct. 9. •Fall Gallery Walk: Sept. 28-29.

EXTENSION CENTRE GALLERY Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm, Fri, 8:30am-4:30pm, Sat 9am-noon. CON-

NECTIONS BEYOND MEMORY: Heather Brown, graduating student exhibition. Sept. 28-Oct. 9. Opening reception FRI, Sept. 27, 5-9pm. Artist in attendance.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. •Guest artist Wolfgang Troschke from Munster, Germany. Until Oct. 5. •Guest artist Carel Blotkamp from the Vrije Universiteit, Amsterdam. Until Oct. 5. Opening reception THU, Oct. 3, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (loons, bears and hunters) by J. Arnamis. West Coast Indian and Eskimo gold and silver jewellery (rings, bracelets, pendants, earrings) by Carmen Goertzen. Until Sept. 30.

THE FRINGE GALLERY Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. THE FLESH FORMS: Paintings by Doug Jamha, photographs by Jill Watamaniuk. Until Sept. 30. •GYPSY MESSENGER: Photographs by Sima Khorrami. Oct. 3-31.

FRONT GALLERY 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. •GARDENS AND GODDESSES: Mixed media and fibre art exhibition featuring Linda McBain Cuyler, Susan Seright. Sept. 28-Oct. 12. Opening reception SAT, Sept. 28, 1:30-3:30pm. •Fall Gallery Walk. Sept. 28-29.

GALLERY WALK ASSOCIATION OF EDMONTON Bearclaw, Agnes Bugera Gallery, Douglas Uddell Gallery, Electrum Design Studio, Front Gallery, Scott Gallery, West End Gallery. THE FALL GALLERY WALK. SAT, Sept. 28, 10am-5pm; SUN, Sept. 29, noon-4pm.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. •1+2: Plastic bio-morphic pieces made from different arrangements of the same basic modular elements by Simon Black. Until Oct. 19. •FRONT ROOM: •PEEP SHOW: Open House Event, featuring Simon Black, Doreen Dubriel and Tessa Nunn. •PINHEADS: Heads covered in pins and beads by Doreen Dubriel. Until Oct. 19.

JOHNSON GALLERY •7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Pastels and prints by Wendy Risdale,

watercolours, acrylics and prints by Dave Ripley and watercolours by Vija Finvers Pottery by Jann Semkow, pewter by Raymond Cos. Until Sept. 30. •11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by Jim Painter, Jim Brager, serigraphs by George Webner, Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Sommers, pottery by Noburo Kubo. Until Sept. 30.

KAMENA GALLERY 5718-104 St., 944-9497. SPRING COLLECTION: Gallery artists and new works by Willie Wong.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. KALAMKARI: INDIA BY DESIGN: Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Until Nov. 17. •Also on display outside the Gallery: SACRED PLACES AROUND THE WORLD: Platinum prints by Di Allan W. King

MODERN EYES GALLERY AND GIFT 40, 24 Perron Street, St. Albert, 459-9102. ROY LEADBEATER-SCULPTURES: New highly polished bronze works by Roy Leadbeater. Oct. 1-5. Opening reception Fri, Oct. 4, 5-7pm

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. EYE OF THE STORM: New clay, steel and charcoal works by Sharon Moore-Foster. Until Sept. 28. •PULSE: Northern Alberta drawing exhibition show curated by Les Graff and Jim Davies. Oct. 2-Nov. 2. Opening reception WED, Oct. 2, 7-9pm. •St. Albert Place, 5 St. Anne St., St. Albert. LABYRINTH: Fibre installation by Elyse Eliot-Los. SAT, Oct. 5, 11am-4pm-SUN, Oct. 6, 1-4pm. Opening reception FRI, Oct. 4, 7-9pm.

REMEDY CAFÉ 8631-109 St. THE SPOOKY SHOW: An art exhibit based on the bizarre. SAT, Oct. 5, 8pm. Until Oct. 31

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. •NEW LANDSCAPES: Works by Sharon Delblanc, Gerald Faulder, Lynn Malin, Jim Visser Quebec artists Jacques Poirier, Louise Kirouac. Featuring works on paper and glass by Brenda Malkinson. Sept. 28-Oct. 5. •Fall Gallery Walk. SAT, Sept. 28, 1am-5pm-SUN, Sept. 29, 12-4pm. •INCREDIBLE ADVENTURES: Works by Francine Gravel. Oct. 5-22. Opening reception SAT, Oct. 5, 1-4pm.

SNOWBIRD GALLERY WEM, 8882-170 St.,

SEE NEXT PAGE

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A Summer Evening... seems to be at the heart of the affair

Tania and I enjoy dancing together. I think we are able to push each other to consider more extravagant ways of moving. In A Summer Evening...seems to be at the heart of the affair, we create a conversation using our bodies not words. Gestures, glances, long gazes and complete body movements are piled on top of each other to create a new language centered in the expressive body. In A Summer Evening, we use our bodies as tools to reveal our desires and our fears and in doing so we tell a story of the body.

A Summer Evening is a narrative. A couple meets, they are formal with each other but they reveal an intense attraction to each other. As their relationship quickly develops, their attraction develops into an obsession that cannot be satisfied. They drive each other to the brink of passion and then withdraw. The potential of violence toward each other is real. They cannot, will not separate. Do they love each other?

This simultaneous push and pull of desire, and repulsion is based on Marguerite Duras' famous novel Blue Eyes, Black Hair. And, like the novel A Summer Evening implies much about the war of the sexes, the need and inability of individuals to give of themselves to the other and even the intense need for love. All of this is explored through two dancers bodies. The body becomes the source of language.

Tania and I push each other to take risks. We are interested in communicating through our bodies, in connecting to ourselves, to each other and to the audience. This is of course, why we dance. Dance reveals a language of the body in the here and now. This is why it is so exciting. It is direct and of the moment. The risk in it is to be that honest.

As well as collaborating with each other as creators and interpreters, Tania and I are working with a most exciting team. Dave Wall has composed and performs a fantastic score for guitar loops, electric and acoustic guitar. His performance really makes A Summer Evening a trio. The music pushes us forward and allows us to be truly sensual. Tim Folkmann's video portraits are right out there. The eight foot images reveal a whole new side of our characters. They are like looking into the mirror and being unable to escape who you really are. A whole new vulnerability explodes through their frankness. David Fraser makes the all white environment of the set a visual rush. Color is intensified and then let go as easily as a sunset builds to its full intensity and then quickly disappears.

A Summer Evening is most intimate. Visual technology joins forces with dance and music to bring the audience into the closest proximity of this couples' intimate exchange

A Summer Evening... seems to be at the heart of the affair

October 4 & 5, 2002 - 8 pm

John L. Haar Theatre - 10045 156 St. JP Campus - Grant MacEwan

Tickets \$20 adults, \$15 students and seniors

Call 497-4416 for info and tickets

Tania Alvarado/Brian Webb
A Summer Evening... seems to be
at the heart of the affair

Location: 10045
156 St. JP Campus
John L. Haar Theatre
10045 156 St.

For tickets or info call 497-4416

Astral Horoscope

By MATT SHORT



ARIES (Mar 20-Apr 19): Don't fall back into your old ways just because the planets are tempting you. Turn your energies within for best results. I know your ambitious nature wants to get out there and seize the day, but planetary conditions are not favourable. Accomplishments may suffer due to circumstances beyond your control. Use caution when relating to loved ones and business partners if you were born close to March 25. Cancelled dates, misunderstandings and arguments could become plentiful, especially involving co-workers, lovers and financial matters. This isn't the time to make big decisions about relationships. If you can direct your focus inward toward healing, this could be a great week. Rediscover the lost part of yourself.



TAURUS (Apr 20-May 19): If you've had a little more kick in your lick lately, it's because your planetary ruler, Venus, is slowing down for an extended visit to sexual Scorpio. You say you only want to stick your toe in, but I know you want to lie down in it. Your emotions are intense and desire is strong. You seek knowledge and a deeper meaning. Psychic awareness has intensified concerning those closest to you, so follow your instincts. Leave the house a little earlier than usual; traffic conditions could make you late for work, business appointments or romantic rendezvous. Good things could come from older partners, lovers from the past or the sign Capricorn, but a difference in religious beliefs is also shown. Don't take things for granted.



GEMINI (May 21-June 20): Are you preoccupied with a relationship? You're not the only one. Be extra-careful to clear your mind before travelling or performing any important duties. Planetary forces are causing mental confusion, misunderstandings and bad timing in romances, making this a bad time to make important decisions concerning love and business partnerships. Your mind could also become entangled in an endless cycle of vacillation. Don't worry about it. This is the time where the planets say you shouldn't decide unless you must. Stay home and write in your journal, finish old projects and other things you've left undone, especially those concerning children, love affairs and the arts.



CANCER (June 21-July 22): Your emotions have been so stable lately. Strength and endurance have been plentiful. Social situations and surfing the Web may have become more frequent. There may be problems with your Internet connection or unexpected visits from friends or in-laws close to September 26. In fact this weekend's plans could go haywire. If you do go out on the night of September 28, use caution while driving in areas you know the best, and lock your doors. If you just stay home after September 29, you could steer clear of opposing forces that other signs will experience.



LEO (July 23-Aug 22): Now that your ruler, the Sun, is moving through the sign of Libra, relationships, romantic urges and creative pursuits are in your focus. Use caution while driving to dates, gigs and through familiar territory, like your own neighbourhood. Transportation may become a challenge, along with appointments, reservations and communication problems close to September 28. Watch out for being late to class or for work. As next week approaches, so will your chances for love affairs and situations involving music, colour, film and secret activities, possibly including friends or neighbours. Gemini or Virgo involved.



VIRGO (Aug 23-Sept 22): Your ruling planet, Mercury, continues to challenge you by means of delayed payments, lost money, overcharges and miscalculations involving cash transactions. Communication and transportation bills could scale a little higher this week as well. Romantic and social opportunities may present themselves around September 28, along with artistic or recreational endeavours, but misunderstandings, cancellations and bad timing may also be involved. This is not the time to make financial decisions or speculations, but to think about what you value versus what you've been spending your money on. Children and the sign Leo could apply.



LIBRA (Sept 23-Oct 22): Desire runs deep as your planetary ruler, Venus, continues through the sign of Scorpio. Added sex appeal will attract lovers relatively easily. Relationships may be more intense as your emotional depth and intuition have increased. Focus also lies within the transformation of your income source and personal value system. Financial difficulties could be caused from overspending around October 1, especially from impulse buys and excessive socializing with friends. Superficiality, vanity, laziness and a lack of appreciation are also possible at this time. Call back your friends. Sagittarius or Pisces may be involved.



SCORPIO (Oct 23-Nov 21): If you haven't made any recent changes, then you need to go back and deal with yourself. Think about what you've been telling everyone else to do, and think about how that advice could really be about you. Sudden changes of income sources, inheritance and associations with other people's money are all possible while your planetary ruler, Pluto, is currently in your second house. Temporary financial supplements can also be found at this time as you earn money from a variety of sources. Travel, good fortune and financial expansion are soon to come. Friends and the signs Capricorn or Aquarius could play a role.



SAGITTARIUS (Nov 22-Dec 21): You continue to go through major changes as transformational Pluto slowly moves through your sign. Escapist tendencies are beginning to turn into spirituality and enlightenment as you pay full attention to these effortless changes, especially regarding faith and religious beliefs. It's hard to know the rules in unfamiliar territory, so use caution not to go against your values around October 1. These planetary energies could also bring good fortune, create love affairs and make you look more attractive. The only problem is that you might not really appreciate it. Unwise purchases are also shown at this time. Taurus or Libra may be involved.



CAPRICORN (Dec 22-Jan 20): Situations are still a little unstable as you juggle more than one project at a time. That's okay, though, because you can handle it while your two planetary rulers are harmoniously tied and both in intellectual air signs. Discovering a new source of income is possible, especially involving friends or the sign Aquarius, but action should not yet be taken. Gather information only. Schools, communication and transportation could become unpredictable. Difficulties could begin to arise around September 27 regarding children, authority figures, the workplace and romantic partners. Your best day for love and social events is Saturday. The signs Taurus and Libra could apply.



AQUARIUS (Jan 21-Feb 18): Looks like you should stay where you are for the moment, even though I know you hate to feel trapped. Your longing for change and impulsive instincts could make you try to instigate external changes that can only take place internally. New projections may be returned to sender. Sudden inclinations to change residence around September 28 should be ignored. Entertain guests at your place instead. It will at least force you to clean the house—or would it? Maybe a little renewal is all you really need. The signs Capricorn, Scorpio and Cancer could be involved.



PISCES (Feb 19-Mar 19): Your planetary rulers, Neptune and Jupiter, are moving slowly out of conflict. Chances of good fortune are becoming stronger, so don't miss a blessing that is directly in front of you. Unrealistic fantasies of yesterday could turn into a fulfilling success. Inner religious conflicts could become resolved as spiritual expansion and enlightenment are likely. Foreign places, universities and places of worship are your featured spots. As next week approaches, so will your opportunities for romance and recreation, possibly with the sign Leo. Your health forecast remains positive, but avoid general overindulgence.

ARTS WEEKLY

Continued from previous page

444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

SOSA (SOCIETY OF STUDENT ARTISTS) GALLERY 10154-103 St., Basement, 707-8305. •Artists Under the Stairs. Oct.

ST. GEORGES ANGLICAN CHURCH Fane Hall, 10029-99 Ave., Fort Saskatchewan, 998-4168. Fort Saskatchewan Art Club fall art show and sale. SAT, Oct. 5, 10am-5pm.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **EQUUESSENCE:** Paintings by Susanne Loutas, close-ups of horses. Until Sept. 30.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

TELUS CENTRE Main Floor, 87 Ave., 111 St., 492-3034. Open Mon-Fri 8:30am-4:30pm. •Heather Spears Exhibition. Until Sept. 27. •Works by Peter Mah. Oct. 3-23. Opening reception FRI, Oct. 4, 6pm, artist in attendance. FRI, Oct. 4, lecture by Peter Mah.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. Works by John R. Maywood. Until Sept. 29. •MOSTLY MINIATURES: Works by Myles MacDonald. Oct. 5-29. Opening reception SAT, Oct. 12, 12-5pm.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **THE SASKATCHEWAN ROAD MAP SERIES:** Featuring colourful neo-constructions of Calgary-based artist Ron Kostyniuk. Oct. 3-Oct. 31.

WALTERDALE PLAYHOUSE 10322-83 Ave., 439-2845. **ART IN THE LOBBY:** Works by Loraine Ure. Running in conjunction with *Rope*. Oct. 2-5, 8-12, 7pm; Matinee Sun, Oct. 6, 2pm.

WEST END GALLERY 12308 Jasper Ave., 488-4892. Featuring Alan Bateman's realist landscapes of Nova Scotia. Also featuring new works by Bruno Cote, David Langevin and glass works by Cheryl Takacs. •Fall Gallery Walk. Sept. 28-29.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, 10am-4pm. Exhibit Room: Weekends, drop-in 1-4pm. FRI 6-SAT 7 (1-4pm): Night shifters. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 6 (1-4pm): Soup series: Split Pea soup. Free.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •ST. ALBERT: THIS IS OUR STORY: Permanent exhibition. •CRY OF THE LOON: Until Nov. 16. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. SAT 28: Fall plant and bulb sale. **HARVEST COLOUR:** In the Show Pavilion. SUN 6 (1-4pm): Card making workshop for the family. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family.

ODYSSSEUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •TransCanada PipeLines Gallery: Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131.

DANCE

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542. SAT 5 (7:30pm): Shangri-La Chinese Acrobats. TIX \$25, youth/senior \$15. Family pack \$60 (incl. 2 kids, 2 adults).

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, Grant MacEwan College, 10045-156 St., 497-4416. *Summer Evening* Collaboration between Tania Alvarado and Brian Webb. Inspired by Marguerite Duras' novel *Blue Eyes, Black Hair*. Oct. 4-5, 8pm. TIX \$20 adult, \$15 student/senior.

THEATRE

Also see What's Happening Downtown on page 53.

AU CIEL, AU CIEL, AU CIEL La Cité francophone, 8627-91 St., 466-1066. Presented by L'Unité Théâtre. Musical by France Levasseur-Ouimet in collaboration with Marie-Josée Ouimet and Robert Walsh. Victor Vaillant, a man who was married seven times, has to decide who he'll spend eternity with when he gets to heaven. Oct. 3-6, 10-13, 8pm. Matinee SUN, Oct. 6 and 13, 2pm.

CAT ON A HOT TIN ROOF Varscona Theatre, 10329-83 Ave., 420-1757. By Tennessee Williams. Presented by The Williams Collective. Set in the Mississippi delta. About love, consuming guilt, fear, family dysfunction. Until Sept. 29. TIX \$15 adult, \$10 student/senior/equity @ TIX on the Square.

CHIMPROV! The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

EXCAVATIONS The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Eugene Stickland. World premiere. Music by Roger Admiral. A paleontologist, a landowner, a defrocked minister and his sister are linked through the discovery and excavation of a T-Rex dinosaur. Previews Oct. 1-20.

THE GREAT ELECTRICAL REVOLUTION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Set in Saskatchewan, 1937 during the Depression. The Gallaghers have been deprived of electricity. Encouraged and aided by the anarchist Vladimir Rosta, they strike against the Moose Jaw Light and Power Company. Until Nov. 3.

HAPPY DAZE Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. There's going to be a big rock 'n' roll star playing at the Save Arnold's benefit. Until Nov. 3.

KITCHEN SINK CABARET Northern Lights 3rd Space, 11516-103 St., 435-8542. Show event presented by Sound and Fury Theatre. Featuring scenes, sketches and songs from both established and up-and-coming local artists. Sept. 28.

PENTECOST Timms Centre for the Arts, of A Campus, 492-2495. By Stewart Parker. Presented by Studio Theatre. When Lenny inherits a house from his great-aunt in the middle of a war between the Protestants and Catholics in Northern Ireland, he, his ex-wife and two Protestant friends are caught in a personal and political crossfire. Until Sept. 26, 8pm; matinee Thu, Sept. 26, 12:30pm. TIX \$8-\$20. No performances on Sundays.

PUPPETRY OF THE PENIS Myer Horowitz Theatre, Student Union Building, U of A Campus, 451-8000. A non-sexual adult show. Two naked penis puppeteers demonstrate the ancient Australian art of genital origami. Sept. 26-28. Thu 8pm; Fri-Sat 7pm and 9:30pm. TIX Thu \$37.50; Fri-Sat \$42.50; (discount 10% for groups of 20 or more) @ TicketMaster

ROCKMORE HIGH-CLASS OF '59 Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four "R's": readin', ritin', rock 'n' roll. Until Nov. 2. TIX \$43.95 Sun, Wed, Thu; \$49.95 Fri, Sat. \$20 children under 12. Children under 2 years free.

ROPE Walderdale Playhouse, 10322-83 Ave., 439-2845. By Patrick Hamilton. Two friends murder a fellow college student and hide his body in a wooden chest. Oct. 2-12. Matinee SUN, Oct. 6, 2pm. TIX @ TicketMaster.

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. •Every FRI. \$5. *On the Edge With Jimmy Charisma*, live talk show. FRI, Sept. 27, 10:45pm after *Survival*. \$5 or free with your paid *Survival* admission.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

THE TOOTH FAIRY Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 448-9000. Presented by The Old Trout Puppet Workshop, Fringe Theatre Adventures. Songs by David Rhymer. Abigail has perfect teeth. She lives in an Eden ruled by her grandfather, never knowing the pain of loss. Spurred by a monstrous secret, Grandfather is plagued by madness and wages a cosmic battle against the Tooth Fairy. Oct. 4-13. TIX \$16.05 adult, \$12.84 student/senior, \$10.70 children 12 and under.

496-1806. •Every TUE (10:15am; (2pm): Pre-school fun time, 3-5 yrs. Until Oct. 29. Pre-register. •Every THU (10:15am): Totally twos, 2+ yrs. Until Oct. 31. Pre-register.

IDYLLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every WED (10:15am): Baby laptime 1-2 yrs. Until Oct. 23. Pre-register. •Every TUE (10:15am; 2:15pm): Storytime at the library, 3-5 yrs. pre-register. Until Oct. 22

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE (10am): Time for twos, 2-3 yrs. Until Oct. 22. Pre-register. •Every WED (10am): Pre-school storytime, 3-5 yrs. Until Oct. 23. Drop-in. •Every THU (7pm): Family storytime, 3+ yrs. Until Oct. 24. Drop-in.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every MON (10:30am): Baby laptime, 5-24 months. Until Sept. 30. Pre-register. •Every TUE, WED (2pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Oct. 2. SAT 28 (2pm) Fall friends puppet show.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Pre-register. Until Oct. 15. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Oct. 16. •Every WED (10:15am): Time for twos. Pre-register. Until Oct. 16. •Every THU (1-2 yrs): Baby laptime. Pre-register. Until Oct. 17. SAT 28. Silly Saturdays: Stories and crafts, shake those sillies.

MULTIPLE SCLEROSIS SOCIETY OF CANADA Victory Centre, 11203-70 St., 471-3034. SAT 28 and SAT 5: Kid's Kollege 2002: Day camp for children who have a parent living with Multiple Sclerosis.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos, 2-3 yrs. Until Oct. 22. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Until Oct. 23. Drop-in. Until Oct. 23. •Every THU (7pm): Pyjama storytime, Sept. 26-Oct. 24. SAT 28 (2pm): Jinglemania.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 5 Art-Ventures: NatureFest 2002, 5-12 yrs. Cost \$2/child.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwilliger Dr., 944-5311. •Every TUE (10:15am): Pre-school storytime,

www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •THE HABITAT GALLERY: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display. Permanent exhibit. •THE BIRD GALLERY: Mounted birds. Permanent exhibit. •A TO Z AT THE MUSEUM: Every Sat (9 am-11 am): family-fun drop-in program. Admission is half-price between 9am-11am. •SAT 28 (9am-11am): R is for Ranching Resources: Alberta continues to have the romance and mystique of the old west. Come help us unpack these cowboy treasures. •EDMONTON FILM SOCIETY: Museum Theatre, 439-5285. MON 7 (8pm): *Easy Living*. TIX \$5 adults, \$4 senior/student, \$2 kids 12 and under; \$25 series pass (8 movies).

MUTHERHOOD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; SAT 12-4pm. Telecommunications museum. An interactive educational gallery.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am; (1:30pm): Pre-school storytime, 3-5 yrs. Until Oct. 17.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15am): Little tales for little people, 3-5 yrs. Drop-in. Until Oct. 24. •Every WED (10:15am): Time for tots, 2-3 yrs. Oct. 2-30. Pre-register.

CASTLE DOWNS LIBRARY 15379 Castle Downs Rd., 496-7091. •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Oct. 9. Pre-register.

HIGHLANDS LIBRARY 6710-118 Ave.,

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EVENTS WEEKLY

Continued from previous page

5 yrs. Until Dec. 10. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in. •Every THU (10:15am): Baby laptime, 6-12 months. Sept. 26-Oct. 31. Pre-register. •Every FRI (10:15am): Time for twos, 3 yrs. Sept. 27-Nov. 1. Pre-register. •Every THU (7:15pm): Family storytime, 3+ yrs. Sept. 26-Dec. 12. Drop-in.

PRUCEWOOD LIBRARY 11555-95 St., 96-7099. •Every WED (4pm): Japanese calligraphy, 8-14 yrs. Pre-register. •Every TUE (10:15am): Baby laptime, 12-24 months. Until Oct. 22. Pre-register. SAT 28 (2pm): Chess for beginners, 9-14 yrs. pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-7877. Open 9:30am-4pm weekdays; 9:30am-6pm weekends, hols (until Oct. 14). SUN 6 (2pm): Let's talk animals, October presentations: Uncanny Carnivores. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17) /senior, 10 family. Until Oct. 14.

WHITEMUD CROSSING LIBRARY 145 Whitemud Crossing Shopping Centre, 4211-06 St. 496-1822. •Every WED (10:15-0:45pm): Time for twos. Pre-register.

LECTURES/MEETINGS

PUBLIC MEETING Killarney Community League Hall, 8720-130A Ave., 496-6247. THU 26 (7pm): Discuss the potential redevelopment of the former CN Intermodal Facility.

ST. JOSEPH SEMINARY 15611 St. Albert Trail, 447-2993, ext. 243. THU 26: Celebrations of the 75th anniversary of St. Joseph Seminary. Lectures on the challenges facing priests, and experiences in the eumenical world.

UNITARIAN CHURCH 12530-110 Ave., 455-5488. WED 2 (7:30pm): *Sources of Inspiration* with Zsuzsanna Koszegi. Presented by Diamond Way Buddhist Society of Edmonton. \$5 donation.

WASKAHEGAN TRAIL ASSOCIATION •Bonnie Doon Mall, Recycle on the West side, 85 St., 85 Ave., 417-3254. SUN 29 (9am): Free guided hike at Ord Lake. Approx 10 km. Bring lunch and a beverage.

LITERARY

BACKROOM VODKA BAR Upstairs, 10324-82 Ave., 490-1414. TUE 1 (8pm): Launch Party for the new Raving Poets web-

site and the new Raving Poets open stage series, Pig Poetry. Sheri-D Wilson performing with The Raving Poets Band. CD release of *Sweet Taste of Lightning*; book release of *Between Lovers*. Open stage to follow. No cover.

ORLANDO BOOKS Room for Change, Upstairs, 10123 Whyte Ave., 432-7633. THU 26 (7:30pm): Susan Minsos reads from and discusses her new book, *Culture Club: The Art of Living Together*.

UNIVERSITY OF ALBERTA TORY BUILDING, Department of Political Science, Rm 10-4. MON 30 (3pm): Professor Yasmeen Abu-Laban and Professor Christina Gabriel introduce their latest book *Selling Diversity: Immigration, Multiculturalism, Employment Equity and Globalization*. **TIMMS CENTRE FOR THE ARTS** Lobby, 87 Ave., 112 St., U of A. MON 30 (7pm): Launch of plays, and readings by playwrights: Vern Thiessen with his new play *Apple*. Stephen Massicotte with his latest play, *Mary's Wedding*. Doug Curtis with his most recent play *Mesa*. Clem Martini with *The Field Mouse Collection*; and the anthology *Two Plays, Staging Alternative Albertas: Experimental Drama in Edmonton*. A collection of plays from the Fringe. Many will be reading from their work.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469-4999. •Every THU: Amateur night followed by the headliner. THU 26-FRI 27 (8:30pm); SAT 28 (8pm and 10:30pm): Comedian Mike Jenkins with special guests.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFE 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

QUEER LISTINGS

ACAPE Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. (12-1pm): on the following dates during the 2002/2003 school terms: Oct. 17, Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17. On SAT, Nov. 16 ACAPE will be hosting a free one-day conference. For information contact Dr. Andre Grace <andre.grace@ualberta.ca> or Kris Wells <kwells@ualberta.ca>.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

DIGNITY EDMONTON 482-6845. Support community for lesbian Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos. Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

LUTHERANS CONCERNED 426-0905.

SEE NEXT PAGE

THE ART OF DOWNTOWN What's Happening Downtown!

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •H.A.W.T. GLASS: New glass by members of Hot Artists With a Thirst. Until Oct. 26. •THE DISCOVERY GALLERY: An exhibition of wood works by Doug Haslam. Until Oct.

ART AND DESIGN IN PUBLIC PLACES PROGRAM SE Corner of 109 St., Jasper Ave., 426-2122. Celebrate the Gateway Art Project artwork No. 23 (a three-story soundscape sculpture) designed by ID8 Design Group.

CITY HALL 1 Sir Winston Churchill Sq., 426-0072. *WHAT WE DO BEST*: Until Sept. 30.

COMMERCE PLACE 10155-102 Ave. •ARTSCOOP UNCAGED: An exhibition of visual art designed to showcase the diverse and exciting work of ArtsHab's many talented residents. Until Sept. 28.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •OUT THERE IS SOMEWHERE: THE ARCTIC IN PICTURES. Until Nov. 3. •MAX STREICHER: SILENIUS. Until Nov. 17. •TAIGA CHIBA: ANCESTORS. Until Nov. 17. •EDMONTON CONTEMPORARY ARTISTS' SOCIETY 10TH ANNIVERSARY EXHIBITION. Until Nov. 17. •ART FOR LUNCH: Edmonton Contemporary Artists' Society 10th Anniversary Exhibition, walk-through with Russell Bingham. THU, Sept. 26, Noon. •Media Art and Design Exposed Lecture. James Cutler, Architect, USA. THU, Oct. 3, 7pm. •ALL IN ONE DAY SUNDAY. SUN, Oct. 6, 1-4pm. •Ideas and Images of North: Placing the Canadian Arctic in its Northern Context presented by Sherrill Grace. SUN, Oct. 6, 2pm. •AFTER DARK: Arctic Impact: Featuring The Stone Merchants. Live music, exhibition tours. FRI, Sept. 27, 7pm. TIX \$20. •CHILDREN'S GALLERY: FROM HEAD TO TOE: Created by Lisa Murray. Until Oct. 13. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring works by Barbara Ballachey, Lupe Rodriguez. Until Oct. 3.

LATITUDE 53 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •PLAYING POSSUM: Exhibit by Milutin Gubash. Until Oct. 12. •PROJECT ROOM: PERIPHERAL VISIONS: Mixed media installation by Patricia DiMancello.

REV CABARET 10030-102 St., www.funkshon.com. *FUNKSHON*: A showcase of young, unknown artists' work in an

unconventional setting. Also a party. FRI, Oct. 4, 8pm (doors). TIX \$9 adv., \$12 @ door.

SEGHERS STUDIO GALLERY 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. 25 INTERNATIONAL ARTISTS: First-ever competition; one of only two international print biennials in Canada. Until Oct. 5.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

STANLEY MILNER LIBRARY GALLERY 7 Sir Winston Churchill Sq., 492-3034. •Ruby Golding, graduating student exhibition. Oct. 1-16.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *THE CHILDREN'S GALLERY: FROM HEAD TO TOE* by Lisa Murray. For children 4-12 yrs. •Camps and classes for children and youth.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •496-7939. Every SAT: Research central, 9-12 yrs. Until Dec. 14. Pre-register. •Every SUN (2pm): Sunday storytime. Until Dec. 8.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. FRI 27 (7pm): Growing With Fred: Fred Penner. TIX start at \$18. Discounts for children.

LECTURES/MEETINGS

CANADIAN MULTICULTURAL EDUCATION FOUNDATION •THE CITADEL, MacLab Theatre, 420-1757. THU 26 (8pm): Canada: Global Model for a Multicultural State Public Gala. Speaker: Stephen Lewis. A Celebration of World Music and Dance. Featuring: Moksha, the Wajjo Drummers, Usha Kala Niketan, Ibombal, Ukrainian Shumka Dancers. TIX \$20 @ TIX on the Square. •Sheraton Grande Hotel, 420-1757, 488-8793. Canada: A Global Model for a Multicultural State: Delegates and speakers, including Stephen Lewis, Milton Wong, Judy Rebick, Maude Barlow and more. Workshops

on social justice, health, the arts, media, education, the law, justice, spirituality, parenting, citizenship, immigrants and refugees, the workplace, history and heritage. Multiculturalism 2002 Youth Forum. Until Sept. 28. TIX @ TIX on the Square. Pre-register.

CITY HALL 1 Sir Winston Churchill Sq., 1-888-876-2911, 222.vocanada.org. TUE 24 (7:30pm): VSO Canada: An international development agency bring people together to share learning and skills in order to build a fairer world. Information evening.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 20 (6:45-8:30am): Speaker Tema Frank presents *Websites that Work: A New Approach to Site Improvement*. \$2. FRI 27 (6:45-8:30am): Speaker James Swanson presents *Round 'Em Up - Branding and Trademarks in the Canadian West*. FRI 11 (6:45-8:30am): Casual Friday and brainstorm session. \$2. Everyone welcome.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Centennial Room, 496-7056. SUN 29 (2pm): Talk and slide presentation *Canada's War Graves* presented by Steve Douglas. Free.

LITERARY EVENTS

EDMONTON LITERARY FESTIVAL Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 422-8216, litfest@writersguild.ab.ca. FRI 4-SUN 6: Readings, workshops, information sessions, storytelling, panels poetry and more. Presented by Alberta Book Fair Society. Free.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

BUDDY'S NITE CLUB 11725B Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10550-102 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's

Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/ bisexuals/transgendered.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs. TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/ Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/ DJs Sweetz, Tripstitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy.

SECRETS BAR AND GRILL 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

WOODYS 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN-TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

SPECIAL EVENTS

ALBERTA LEGISLATURE South Grounds. SUN 29 (1pm): Police and Peace Officers' Memorial Day. Ceremony to honour 77 police and peace officers who died in the line of duty in Alberta since 1876.

L'AZIA RESTAURANT AND BAR Suite A113, Edmonton City Centre West, 10200-102 Ave., 990-0188, 448-1505. SUN 29 (7pm cocktails; 7pm dinner; 8:30pm auction): Dinner, music and silent auction.

Fundraiser for Change for Children. TIX \$50 adv. only @ Change for Children, Earth's General Store, L'Azia Restaurant.

THE CITADEL THEATRE Tucker Amphitheatre, 9828-101A Ave., SAT 28 (10am to 6pm): *The 2002 Edmonton Entrepreneur Show*: Tradeshow, exhibitors, workshops, lectures. TIX \$4 adult @ door, \$3 student/senior. Adv. tickets, group discounts @ Event Energy. Donations for the Edmonton Food Bank.

THEATRE

SERVANT OF TWO MASTERS Citadel Theatre, Shctor Theatre, 9828-101A Ave., 425-1820, 420-1757. Based on the play by Carlo Goldoni. Adapted by Tom Wood. Set in a Klondike boomtown, 1898. Benny Panelli finds himself in deep trouble. All Benny wants is a chance to pursue his dream of opening his very own Italian Ristorante. Instead, he finds himself scrambling to serve two bosses at once and meddles in two rough-and-tumble romances. Until Oct. 13. TIX \$24-\$69. Half-price rush seats available one hour before each performance. TIX @ TIX on the Square.

THE SONGS THAT GOT AWAY Alberta College, Muttart Hall, David Pasieka (vocalist), Elaine Dunbar (piano, vocals). Fundraiser for Breosight's Bled Theatrics. Sat, Sept. 28, 8pm. TIX \$15 @ door.

WORKSHOPS

DANCE MOSAIC LTD. 206, 10609-101 St., 425-3350 or 903-7418. New ethnic dance studio. More than 15 different forms of ethnic dance classes. Pre-register.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. Drop-in. Until Oct. 31. \$6/class. No pre-registration required.

FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA) Ortona Armoury, 9722-102 St., 429-1671. •Every MON (7-10pm) *Monday Night Club*: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills, and link local filmmakers and screenwriters with fresh talents. Free.

GRANT MACEWAN COLLEGE 10700-104 Ave., 497-5303. Dance classes from beginner to level III, or Pilates exercise. Sept. •RM 5-305, 497-5616. SAT 5 (9am-4pm): Strengthening Volunteer Boards. Reg. fee \$15. •MACEWAN CENTRE FOR SPORT AND WELLNESS 497-4616. Activity camps, sports camps, martial arts, and aquatics for all ages.

STANLEY A. MILNER LIBRARY Edmonton Community Network, Rm 616, 414-5656. Internet Courses: Learn about computer resources, e-mail, searching the Internet, web design, online investing and much more. Various dates.

For more information: www.edmontondowntown.com

EVENTS WEEKLY

Continued from previous page

www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non-denominational.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

SPECIAL EVENTS

ALS SOCIETY OF ALBERTA 487-0754. SAT 28 (9am registration; 10am walk): Walk to D'Feet ALS (Amyotrophic Lateral Sclerosis)

Society of Alberta (Edmonton Chapter). To sign up your own team please call 487-0754.

BOYS AND GIRLS CLUBS OF EDMONTON 9425-109 Ave., 426-6216. THU 26 (1-4pm): Annual Teen Pregnancy and Parenting Agency Fair.

CAFFEY'S IRISH HOUSE 1, 99 Wye Rd., Sherwood Park, 449-0900. SAT 21 (6pm): Sweet Dreams: Silent auction in support of the Strathcona Sexual Assault Centre. TIX \$10.

DELTA EDMONTON SOUTH HOTEL 4404 Calgary Tr. N., 431-3723. FRI 4: Spirit of Giving: The Good Samaritan Society Annual Dinner and Silent Auction in support of programs for persons with developmental disabilities. TIX \$75.

EDMONTON BUDDHIST RESEARCH INSTITUTE Inglewood Community League, 12515-116 Ave., 452-8582, 418-8340. SAT 28-SUN 29 (10am-5pm): Tibetan Bazaar: Crafts, clothing, dharma objects, incense, entertainment, information sessions, Tibetan lunch and butter tea. TIX \$5, children under 12 free.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-BOAT. Featuring leisure, dinner and brunch cruises. Live entertainment during Fri and Sat evening dinners and midnight cruises.

FRESH BAIT PROMOTIONS 10632-169 St., 469-9309. SAT 28 (8pm): Grand Opening Hoopla: Local art, live music, refreshments, conversation.

NATURE FEST 2002 Downtown St. Albert, 459-1532. Oct. 5-6. •St. Albert Public Library, Program Room, 5 St. Anne St., 459-1532. SAT 5 (12:30 and 2:30pm): Chris Fisher presentation on wild birds. •Musée Héritage Museum, 459-1528. SAT 5: Terry Thorman, entomologist, presents an interactive look at bugs. SUN 6: Interactive animal exhibit. •Arden Theatre. SUN 5: John Acorn.

SPIRITUAL LIVING CENTRE Whitemud Creek Community Building, 951 Ogilvie Blvd., 989-3752. FRI 4: Annual Fall Harvest Dance and potluck dinner. Music by Coady Entertainment. TIX \$9 adv., \$15 couple.

ST. FRANCIS OF ASSISI PARISH BASEMENT 6770-129 Ave., 426-2990, 479-3757 (after 7pm). SUN 29 (12-4pm): El Salvador

Festival: Latin American music, dance. Free.

WORKSHOPS

ARTHRITIS SOCIETY •Calder Seniors Drop-in Centre, 12963-120 St., 424-1740. •Every TUE (7-9pm): Arthritis Self-management program class. Until Oct. 15.

BRAHMA KUMARIS MEDITATION CENTRE 208-10132-105 St., 425-1050, www.bkwo.com. Meditation intro course through Raja Yoga. Free. Pre-register.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.

CITY OF EDMONTON'S COMMUNITY SERVICES DEPARTMENT 944-5453, 496-5942. Free group for men and women over 60 who are experiencing difficulties in their relationships with their adult children. Free. Until Nov. 7, 1:30-4pm.

GRANT MACLEWAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4301.

•Getting started with Florals using Acrylics. One-day workshop. Sept. 28, 10am-4pm. •Studio Recording Techniques, Introduction to Home Recording, Guitar, Piano basics, Blues piano, Vocal performance, Music Theory. Starts Sept. •Steel Pan Drum Band. Sept-Apr. •QuarkXPress Level 1. Oct. 5-6. •Dreamweaver. Oct. 5-6. •Web Design for the beginner. Oct. 9-Nov. 13.

HARCOURT HOUSE 10215-112 St., 426-4180. •Drop-in Life Drawing. •Drop-in Figurative Sculpture. •489-4400. Draw 'til You Drop. SUN, Sept. 29, 9am-6pm. \$20. •Developing your personal artistic style. Starts Sept. 30. Open drawing class. Starts Oct. 1. Open painting class. Starts Oct. 3. How to start a painting. Starts Oct. 5.

TOASTMASTERS •N'ORATORS TOASTMASTERS CLUB NE, 473-6636, 469-6183. •Every THU Speak and shine. •St. Paul's Church, 4005-115 Ave., 469-6183. •Every THU (7:15pm): Eight week speaking course starting Oct. 10.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

CLASSIFIEDS

FREE•FREE•FREE•FREE•FREE ARTIST/NON PROFIT CLASSIFIEDS Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone 426-1996 or fax 426-2889. Please fax your ad to 426-2889, or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

artist to artist

PAINTERS WANTED for warehouse show on Sept. 27! We are offering an alternative gallery space for all you artists who can't get a spot on gallery row! 469-9309.

BRIGADOON cast and crew-Sherard is holding auditions for this charming musical. Everyone is welcome! A variety of production positions are available too. Call Phil 424-4090 or e-mail smta.brigadoon@telus.net

Workshop series for vocalists and singer/songwriters. "Live performance with a band-making it work" Weds, Oct. 2-23, 7-9pm. Call Angela @ 432-0234.

Visual artists: Get published! In local literary/arts magazine. 10 slides, CV, brief statement, SASE by Sept. 30. www.othervoices.ab.ca

Diosa Gallery is looking for original artists and painters. Ph Christy @ 4780-995-3412 or e-mail christy@diosagallery.com

DRAMALAB: screenwriting. Submissions until Fri, Sept. 27 for a new program of FAVA. \$200/participant. 429-1671 for info.

The Alberta Foundation for the Arts invites artists to submit slides by Oct. 1st for possible purchase. Call (780) 427-9968. toll-free, call 310-0000.

New dance studio interested in displaying local art. Please e-mail us at bellydanceonline@tascheleia.com For info about classes or performances please visit www.tascheleia.com

Actors, camera operators, writers wanted for new independent film company. Want to make or be in movies, call me. Laune 481-6090.

Live model drawing at Artra Art School Fri evenings, 7-9pm, 15607-100A Ave., 443-2462. Drop-in and draw.

Special events company-Sir Unicorn-seeks adult actors of all experience levels. You must enjoy people. Call 455-0675 to audition.

To place your ad in Vue Weekly Classifieds Phone 426-1996 for more information.

Azimuth Theatre seeks new General Manager. Please apply with a resume and proposal letter to 11315-106 Ave., Edmt., AB, T5H 0R6.

Theatre companies needing rehearsal space - warehouse available in west end. 469-9309.

Female a cappella group searching for first soprano. Trained voice and reading skills required. Please contact Angela at 433-0886 for auditions and information.

Auditions for lead electric guitar, bass, piano, rhythm guitar, female vocals for original, contemporary gospel band. Serious inquiries Scottie 481-0960.

Renato and Gold City is looking for female singer for southeast Asian tour, style Hip Hop, R&B, pop. Ph Renato (250) 635-8144.

Musician interested in a multi-media project looking for others so inclined and inspired. Call 484-3930.

To place your ad in Vue Weekly Classifieds Phone 426-1996 for more information.

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musicians

Seeking drummer for dark glam rock band. Infl: Motorhead, Cheerleader, Mottley Crue, The Damned. 18-25 yrs. Oeave message 970-2559.

Drummer wanted for '80s style hard rock band. Call Mike at 920-7700.

Wanted: Rhythm guitar w/ b.vocals for original fantastic rock proj. Recording artists. Lots of experience. Call Tony 472-6894.

Bassist needed for country cover band "Flank Strap". No experience playing country is necessary. Call Travis @ 447-3144.

Bass player needed for rock cover band. Infl: everything from Lenny Kravatz to the Beatles. Call Todd @ 447-3144.

Wanted: Drummer and bass player for orig. band. Infl: Neil Young, The Band, Meat Puppets, Wilco. Contact Shane 452-4101, Rob 406-6633.

Everybody who loves to jam call 489-3930.

Looking for drummer to play a potential spot with. Cal 484-3930.

Drummer wanted age 18-22 for rock band. Infl: Silverchair, Finger II. Must be dedicated and hard working. Cameron 485-8896 or Dave 451-0301.

Rehearsal space available for rent at Diosa Gallery. Ph Christy @ 995-3412.

Divided Mind seeking rock solid bass player. Must be dedicated and creative. Infl: Chili Peppers, Police, Tea Party. Call Mike @ 464-0760 or Arvind @ 464-3646.

art instruction

Figurative Drawing @ GMCC. Work from the model and create lifelike drawings. 6 Saturdays, 10am-1pm. Call 4897-5000 or 452-6583 for info.

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Experienced singing teacher (Master of Music) accepting new students. Call 434-8325.

help wanted

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Responsibilities will include retail store checks, displays within stores, working assigned gigs (example handouts) and report writing.

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Please send your resume to:
EMI MUSIC CANADA
10301 - 104 St.
Edmonton, AB. T5J 1B9
Attn: Rosalee Dragich

No Phone Calls Please.

EMI MUSIC CANADA

musicians

Singer/songwriter looking for drummer for Brit. infl. rock band, demo recorded, Cody 975-2717.

Versatile rapper looking to put together a hip-hop band. Want people that aren't afraid to put on an intense, active live show. Serious inquiries only please ask for Ken a.k.a C1ND3R @ 488-1467.

Seeking M/F lead guit. for dark punk/glam rock band. Infl: Robin Black, Joan Jett, Motorhead, AFI. 18-25 yrs. Leave message @ 970-2559.

Music in its Pure state is, Talent in the Raw! www.TalentintheRaw.com

Honeybeam, a Honeymoon Suite tribute band, is looking for awesome local talent to perform cover tunes. Contact Pamela 990-0979.

Interested in promoting your music for local Film and TV productions? Call Donald @ Media Buddha 732-4808.

Vocalist wanted for original punk/alt recording. Infl: Goldfinger, Rancid, NOFX, Sublime etc. Serious calls ph 482-4754.

Original band looking for bass player. Infl: Radiohead, Doves, REM. No metal player please. Call Brad or Greg 474-1615.

Bass player needed, part-time, all original. One night a week. 25-35 yr. Three daytime prof. w/kids working on an album. '90s alt rock infl. Randy 430-0926/483-5644 day.

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CONTEST RULES:

No person shall win more than once
every sixty days.

Unless otherwise mentioned,

- 1) each contest shall only allow one entry per person.
- 2) contest winners must be at least 18 years of age.
- 3) prize must be accepted "as is".

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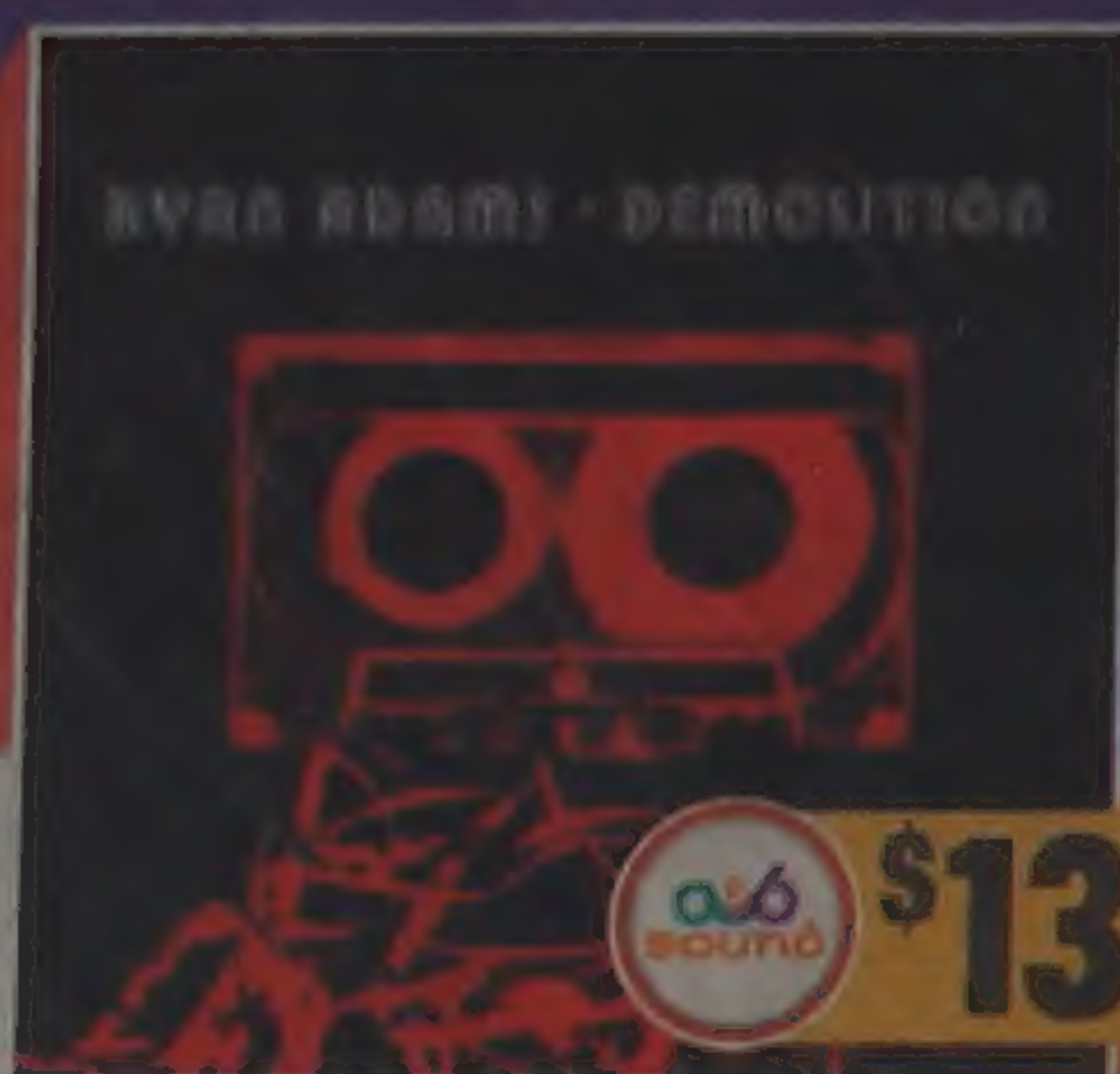
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NEW RELEASES!



RYAN ADAMS - *Demolition*

After the success of 'Gold', which made many of 2001's "Top 10 Lists", alt-country star, Ryan Adams releases a compilation of 13 previously unreleased recordings.

\$13.99
CD



BECK - *Sea Change*

Beck's latest release showcases his singer-songwriter and musical talents at their best and is already heralded by Rolling Stone.com as "The Best album Beck has ever made."

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NATALIE COLE - *Ask a Woman Who Knows*

With sales of over 30 million albums and 12 Grammy Awards in R&B, pop, and jazz, the "unforgettable" Natalie Cole returns with her brand new album.

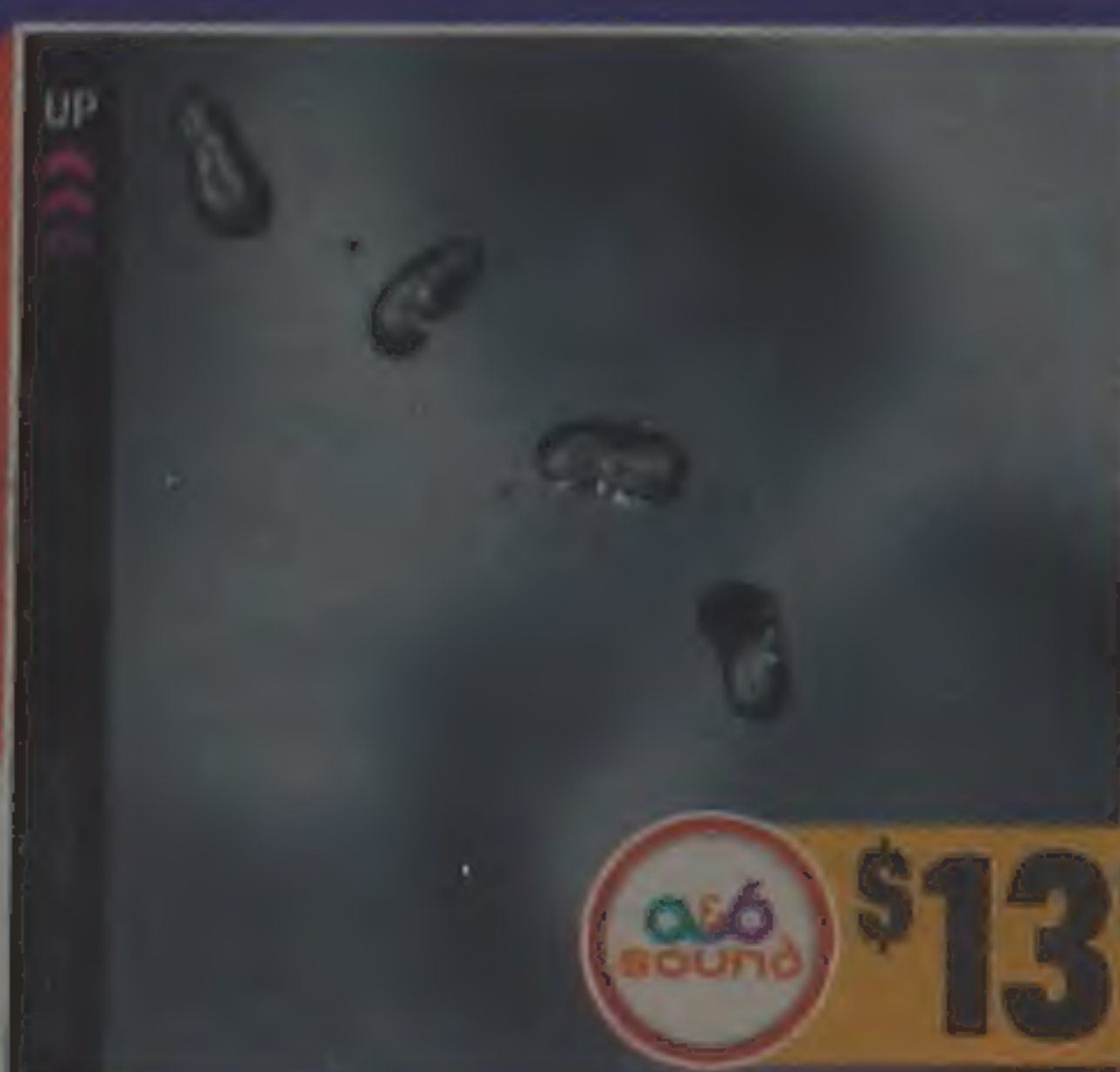
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THE CRANBERRIES - *Stars: Best Of*

A collection of 20 greatest hits including "Dreams", "Linger", and "Zombie", plus 2 brand new tracks. Limited Edition CD includes a bonus disc with 5 LIVE tracks.

\$14.49
CD



PETER GABRIEL - *Up*

It's been awhile, but he's finally back to once again amaze us all! Includes "The Barry Williams Show".

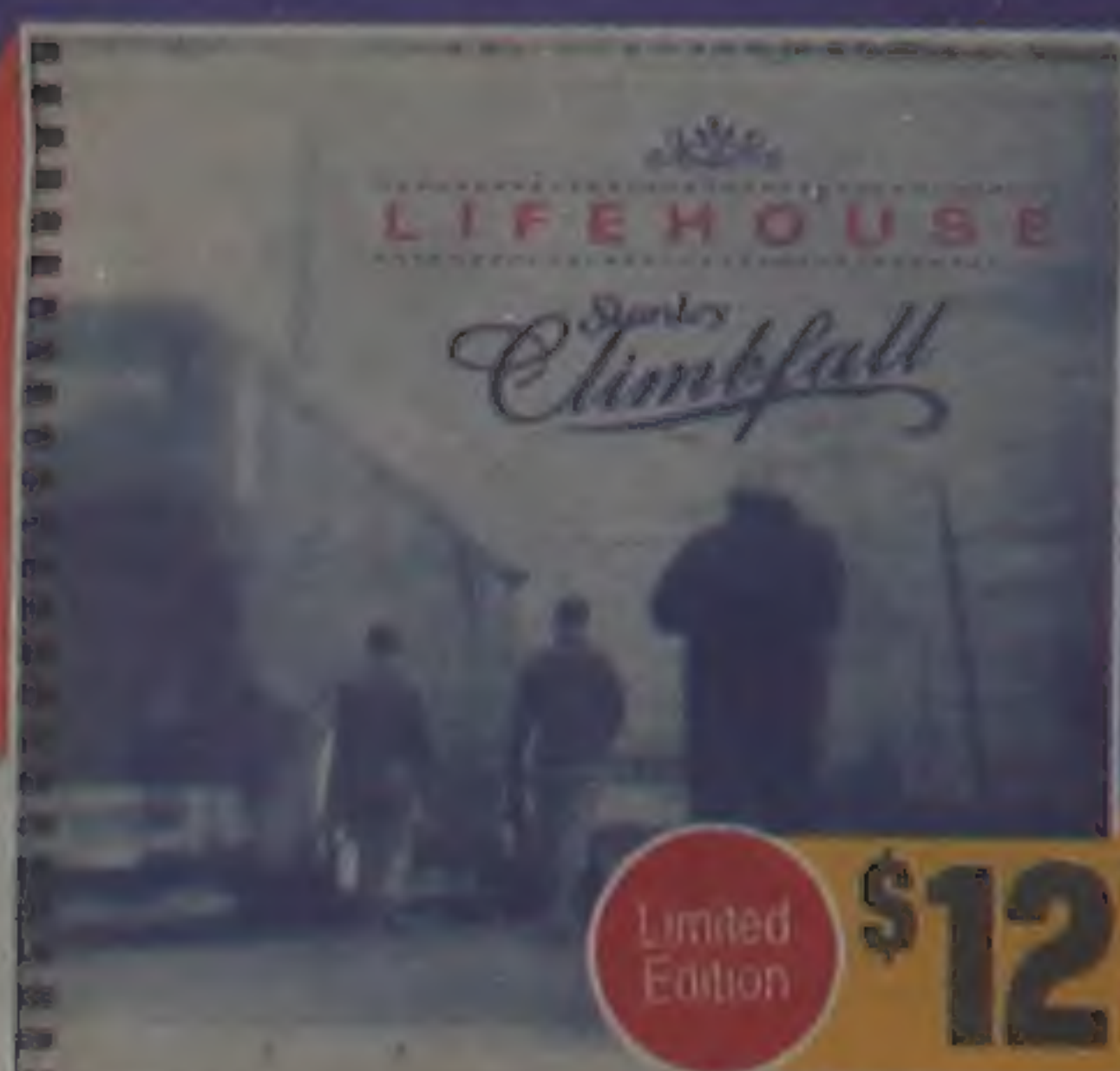
\$13.99
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INDIA.ARIE - *Voyage To India*

The highly anticipated follow-up to India.Arie's 7-time Grammy-nominated debut album 'Acoustic Soul'. Limited Edition CD includes a bonus track.

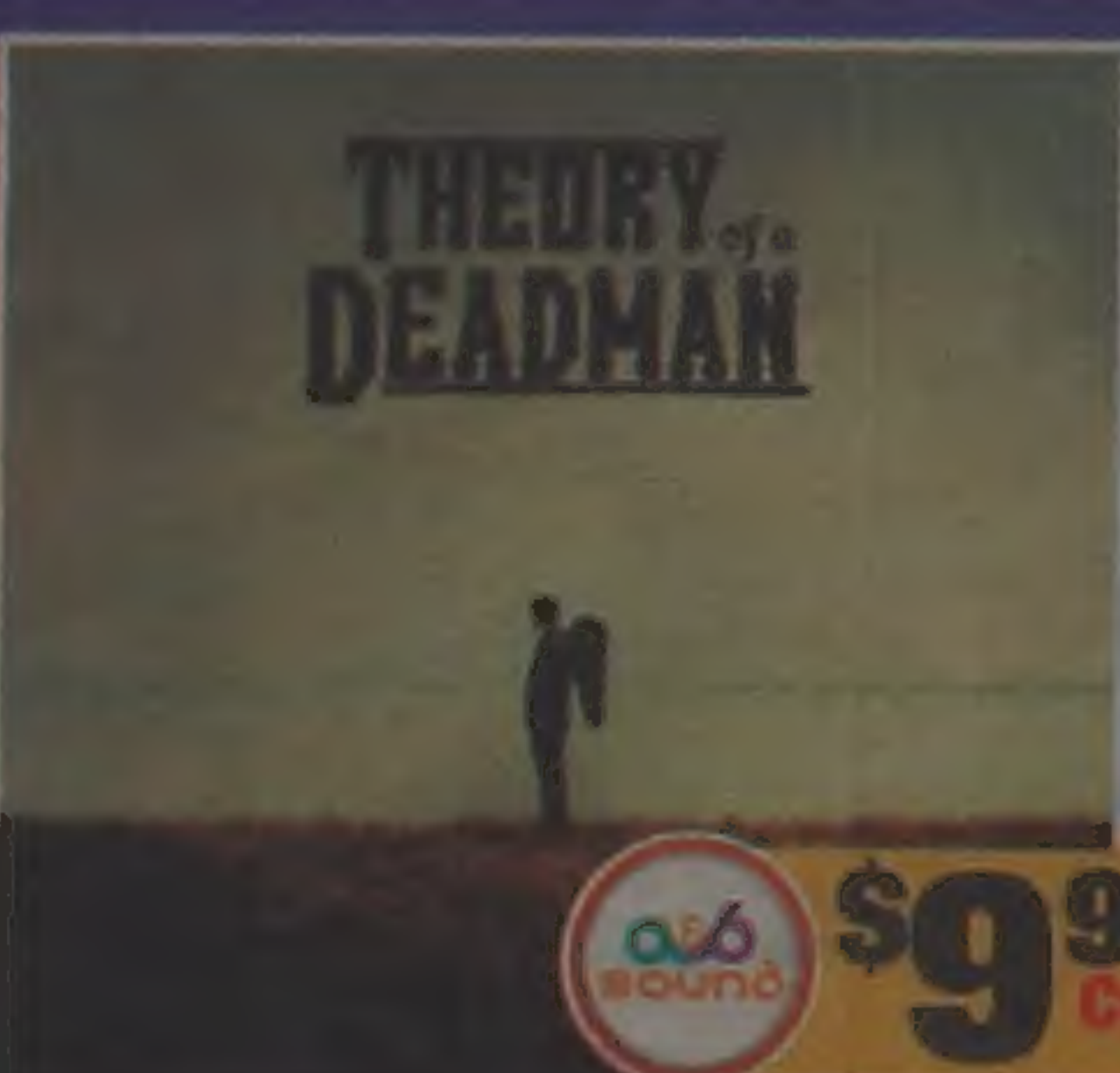
\$13.99
CD



LIFEHOUSE - *Stanley Climbfall*

The band that gave us last year's rock anthem of the summer "Hanging By A Moment" release their brand new CD featuring "Spin". Limited Edition CD includes 2 bonus tracks.

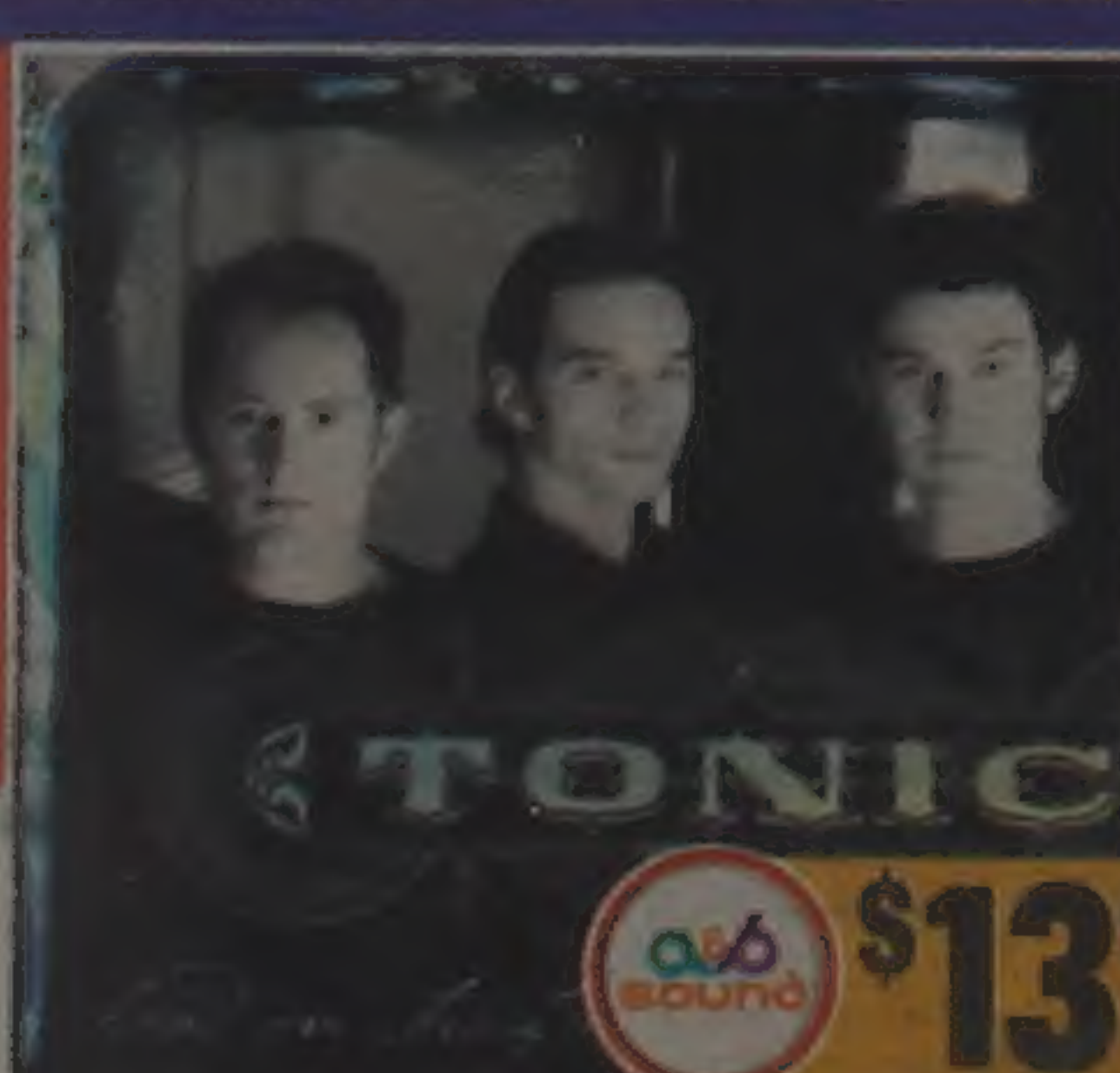
\$12.79
CD



THEORY OF A DEADMAN - *Theory of a Deadman*

Theory Of A Deadman are the first band signed to Chad Kroeger of Nickelback's own record label. Their debut album features the hit single "Nothing Could Come Between Us".

\$9.99
CD



TONIC - *Head On Straight*

Filled with introspective, hook-laden songs, 'Head On Straight' is the third album from the LA-based rock trio that brought you the hit single "If You Could Only See".

\$13.99
CD

Available Oct. 8



MARK KNOPFLER - *The Ragpicker's Dream*

'The Ragpicker's Dream' is Mark Knopfler's follow-up to the critically-acclaimed comeback 'Sailing To Philadelphia'. Limited Edition CD includes a bonus disc with 5 LIVE songs.

Coming Disctractions

(Release dates are subject to change.)

Oct. 1: DIANA KRALL- *Live In Paris*

Oct. 8: BON JOVI- *Bounce*

Oct. 15: JANN ARDEN- *Live With The VSO*

Oct. 29: SHAGGY- *Lucky Day*

Nov. 5: U2- *Best Of 1990-2000*

Nov. 5: BIG SHINY TUNES 7

Nov. 5: THE WALLFLOWERS- *Red Letter Days*

Nov. 19: SHANIA TWAIN- *Up*

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